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A RHETORICIAN'S SON: HIS ADVICE TO PUBLIC SPEAKERS

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What does the rhetorician's son, grown to be a great man of affairs in the world today, think of his father's art? Does he approve the parental delight in oratory, or, because of his many disillusionments in public life, does he disdainfully sneer at the cultivation of the spoken word?

If we turn to Lucius Annaeus Seneca, essayist, tragedian, and son of a celebrated rhetor, we shall find an answer to our questions. In addition, we shall find many interesting and practical suggestions for the man of the world, who must, willy nilly, make speeches in public.

It would be difficult to find a modern counterpart of Seneca the Elder. Born in Spain about 100 B. C. he lived almost a century; during that time he boasted that he had heard every great orator and declaimer except Cicero. He was, in fact, not a teacher of rhetoric, but an oratorical enthusiast. He attended all exhibitions of oratory, at the bar and in the forum, and was especially fond of declamatory contests, which were increasingly common in his day. (The Emperor Augustus himself, godlike though he was, did not disdain to compete for the honors on occasion.) The elder Seneca, in fact, is chiefly renowned for his "Controversiae" and "Suasoriae,"—declamations and orations delivered in the rhetorical schools of the times. These, prefaced by remarks on Roman oratory, were for centuries, texts in Roman and Medieval schools, and are of great interest today to students of the Silver Age.

The younger Seneca had an excellent training in public speak-

ing. The Roman schools which he attended stressed rhetoric, elocution and dialectic above all else. He had private instruction under the best orators of the day. At home his father gave freely of his time and knowledge of oratory to insure a sound rhetorical training. Even when the young Seneca began secretly to attend the Stoic philosophy schools, his teachers there had a thorough grounding in the traditional rhetoric inherited from Isocrates and Aristotle.

How thankless must the old gentleman have thought his son, who early showed a fondness for philosophy in preference to oratory. And yet Seneca was not without talent in speech and the training he received was not entirely wasted. His first public speeches quickly brought him notice; in fact, the Emperor Caligula himself heard of them and came near having him executed as a result. And later, when he became the tutor and guiding spirit of that erratic prince, Nero, he exercised his ability by composing the youthful Emperor's state addresses. The times were not suitable for speaking and no one can blame Seneca for choosing another career. The lecture hall, conversation, the epistle and the essay became the accepted means of persuasion of the old Rhetor's son.

The subsequent end of Seneca's career is well known. Unable to restrain the excesses of Nero, Seneca, full of riches and honors, resigned his position; the malignant and ungrateful monarch, however, somewhat later falsely accused his preceptor of plotting against his life, and Seneca bravely committed suicide to satisfy Nero's whim.

Seneca has exerted a three fold influence on life and letters. He was the first and greatest Roman to accept fully what seem to us modern principles of equality of all mankind, virtue and purity in public and private life and an almost Christian conception of life, death and the Deity. Secondly, his tragedies have influenced play writing ever since, especially 16th and 17th Century English Drama. Last of all, he was the earliest of all writers to form and stylize the essay.

It is from his essays, principally, that we learn that he had not lost his interest in his father's life-long pursuit. The comments of one as wise and clear-sighted as Seneca may prove admirable texts for today. Here is a virgin source of classical rhetoric, an un-

biased yet thoroughly equipped authority; here is counsel especially suited to our day because the advice is not for the professional speaker, but for him who will need public speaking in his chosen pursuit or in the performance of his duties as a citizen—for such students as we have in our classes today. And last of all, to study Seneca is to fulfill the first duty of the scholar, as Frederick Maitland, the great English legal historian has pointed out:

"Today we study the day before yesterday, in order that yesterday may not paralyze today and today may not paralyze tomorrow."

In the Roman world, as in ours, the position of eloquence was always in dispute. In the unending battle between rhetoric and philosophy, Seneca resolutely ranged himself beside the latter's purple banner. It will be best to listen to his own words (Epistle to Lucilius, XX):

"Prove your words by your deeds. Far different is the purpose of those who are speech-making and trying to win the approbation of a throng of hearers, far different that of those who allure the ears of young men and idlers by many-sided or fluent argumentation; philosophy teaches us to act, not to speak; it exacts of every man that he should live according to his own standards, that his life should not be out of harmony with his words, and that, further, his inner life should be one of hue and not out of harmony with all his activities. This, I say, is the highest duty and the highest proof of wisdom that deed and word should be in accord . . . ."

After all, this is no new criticism upon public speaking. From Plato and Isocrates to Carlyle and H. G. Wells the cry has been "Less talk and more deeds." Hence, Dr. L. P. Jacks maintains: "Government by talk has plainly broken down" and advocates a government ruled by philosophers and scientists.

It may have been Seneca's own unfortunate first efforts at the bar, as well as those of many of his friends in the Imperial Period, when civil liberty was first denied, which prompted this comparison (Ep. XIV):

"One must therefore take refuge in philosophy; this pursuit, not only in the eyes of those who are even moderately bad, is a sort of protecting emblem. For speech-making at the bar, or any other pursuit that claims the people's attention, wins enemies for a man; but philosophy is peaceful and minds her own business."

Again, he pertinently asks (Of Brevity of Life, 2):

"How many men's eloquence and continual desire to display their own cleverness has cost them their lives?"

Some will at once reply, "What of Patrick Henry, James Otis and Samuel Adams?" Seneca would himself answer that, first, he has not had in mind heartfelt and sincere conviction, but the desire to gain prominence through display; and that, second, even sincere, genuine oratory would avail nothing in Imperial Rome of Nero's day. As a matter of fact, even after Seneca had forsaken the rhetorician's art, he made many and bitter enemies.

Seneca was much concerned with the real, the permanent good of each man. He imagined himself speaking to his inmost soul in the presence of Death and casting up the relative value of life's activities and accomplishments (Ep. XXVI):

"Death will deliver the final judgment in your case. This is what I mean: your debates and learned talks, your maxims gathered from the teachings of the wise, your cultured conversations,—all these afford no proof of the real strength of your soul. Even the most timid man can deliver a bold speech."

Did Seneca have Cicero in mind when he said this? Was he thinking how Cicero's cowardly death had not been in keeping with his brave utterances in life? The Roman was much concerned with courage, especially in the face of death. A Stoic like Seneca could not fail to condemn a bold talker who went whimperingly to his doom. Alas, there seems no correlation, even today, between loud speeches and brave deeds.

Seneca was most concerned with eloquence as a means of spreading philosophy. This may seem a rather narrowly constricted position for an art which had so recently been supreme, but we must remember that what he calls philosophy was in his day a complete art of living. In it was all religion, natural science, and in fact much of the knowledge of every useful phase of life. The art which was to propagate this "science of living" had no mean place. Its subordinate relationship is best stated in these words (Ep. LXXV):

"One should not, however, bestow very much attention upon mere words. Let this be the kernel of my idea: let us say what we feel, and feel what we say; let speech harmonize with life . . . Our words should aim not to please, but to help. If, however, you can attain eloquence without painstaking, and if you either are naturally gifted or can gain eloquence at slight cost, make the most of it and apply it to the noblest uses. But let it be of such a kind that it displays facts rather than itself. It and the other arts are wholly concerned with cleverness; but our business here is the soul. A sick man does not call in a physician who is

eloquent; but if it so happens that the physician who can cure him likewise discourses elegantly about the treatment which is to be followed, the patient will take it in good part. For all that, he will not find any reason to congratulate himself on having discovered a physician who is eloquent."

Having discovered its real status, which we largely accept today, that public speaking is a useful art by which business with an audience is accomplished, not an exhibitory art or an end in itself, we shall not be surprised to find that he set up a conversational standard (Ep. XXXVIII):

"The greatest benefit is to be derived from conversation, because it creeps by degrees into the soul. Lectures prepared beforehand and spouted in the presence of a throng have in them more noise but less intimacy. Philosophy is good advice; and no one can give advice at the top of his lungs. Of course we must sometimes also make use of these harangues, if I may so call them, when a doubting member needs to be spurred on; but when the aim is to make a man learn, and not merely wish to learn, we must have recourse to the low-toned words of conversation."

There is more than a hint of advice here for the teacher or class room lecturer. Seneca is the author of much advice to the teacher, including that phase which has become the watchword of modern education: "Via brevis est per exempla."

Closely allied with the conversational pitch and quality, is the matter of rate of speaking. This subject is so well treated by Seneca that I may be allowed to quote at length (Ep. XL):

"You write me that you heard a lecture by the philosopher Serapio, when he landed at your present place of residence. 'He is wont', you say, 'to wrench up his words with a mighty rush, and he does not let them flow forth one by one, but makes them crowd and dash upon each other. For the words come in such a quantity, that a single voice is inadequate to utter them.' I do not approve of this in a philosopher; his speech, like his life, should be composed; and nothing that rushes headlong and is hurried is well ordered. That is why, in Homer, the rapid style, which sweeps down without a break like a snow-squall, is assigned to the young speaker; from the old man eloquence flows gently, sweeter than honey.

"Therefore, mark my words; that forceful manner of speech, rapid and copious, is more suited to a mountebank than to a man who is discussing and teaching an important and serious subject. But I object just as strongly that he should drip out his words as that he should go at top speed; he should neither keep the ear on the stretch, nor deafen it. For that poverty-stricken and thin-spun style also makes the audience less attentive because they are weary of its stammering slowness . . . . Speech that deals with the truth should be unadorned and plain. This

popular style has nothing to do with truth; its aim is to impress the common herd, to ravish heedless ears by its speed; it does not offer itself for discussion, but snatches itself from discussion. But how can that speech govern others which cannot itself be governed? May I not also remark that all speech which is employed for the purpose of healing our minds, ought to sink into us? Remedies do not avail unless they remain in the system. . . . .

"I should hardly allow even to an orator a rapidity of speech like this, which cannot be called back, which goes lawlessly ahead; for how could it be followed by jurors, who are often inexperienced and untrained? Even when the orator is carried away by his desire to show off his powers, or by uncontrollable emotion, even then he should not quicken his pace and heap up words to an extent greater than the ear can endure.

"You will be acting rightly, therefore, if you do not regard those men who seek how much they may say, rather than how they shall say it, and if for yourself you choose, provided a choice must be made, to speak as Publius Vinicius the stammerer does. When Asellius was asked how Vinicius spoke, he replied: 'gradually' . . . Though, of course, some wag may cross your path, like the person who said, when Vinicius was dragging out his words one by one, as if he were dictating and not speaking: 'Say, haven't you anything to say?' And yet that were the better choice, for the rapidity of Quintus Haterius, the most famous orator of his day, is, in my opinion, to be avoided by a man of sense. Haterius never hesitated, never paused; he had no sooner begun than he was through.

" . . . . And our compatriot, Cicero, with whom Roman oratory came into prominence, was also a slow pacer. . . . Fabianus, a man noteworthy because of his life, his knowledge and, less important than either of these, his eloquence also, used to discuss a subject with dispatch rather than with haste; hence you might call it ease rather than speed. I approve this quality in the wise man; but I do not demand it; only let the speech proceed unhampered, though I prefer that it be deliberately uttered rather than spouted."

It is to be feared that Seneca would have little patience with such modern dicta as "No one can succeed in speaking who is not willing to make a fool of himself before an audience." The incompatibility of shamelessness and sound speaking may aid in appraising the worth of some "brassy" speakers now before the public.

From these quotations we may conclude that Seneca would minimize the training of the speaker. A "Compleat Rhetorick" according to Seneca would be very thin indeed and filled mostly with don'ts. He was a strong advocate, however, of an early education and said (Of Anger, III:18):

"Education ought to be carried on with the most salutary assiduity; for it is easy to mould minds while they are still tender, but it is difficult to uproot vices which have grown up with ourselves."

In deciding between liberal or vocational education Seneca would inerrantly choose the former (Ep. LXXXVIII):

"You have been wishing to know my views with regard to liberal studies. My answer is this: I respect no study and deem no study good which results in money making. Such studies are profit-bringing occupations, useful only in so far as they give the mind a preparation and do not engage it permanently. One should linger upon them only so long as the mind can occupy itself with nothing greater; they are our apprenticeship, not our real work. Hence you see why liberal studies are so called; it is because they are studies worthy of a free-born gentleman."

Later, in this interesting essay, Seneca explains that liberal studies, too, but prepare us for the greatest of all studies—philosophy, or wisdom, that which gives man his freedom.

One of the few positive bits of advice on education for speaking, is some counsel on voice training, the fundamental theory of which is, I believe, absolutely unique (Ep. XV):

"You need not scorn voice-culture; but I forbid you to practise raising and lowering your voice by scales and specific intonations. What if you should next propose to take lessons in walking! If you consult the sort of person whom starvation has taught new tricks, you will have someone to regulate your steps, watch every mouthful as you eat, and go to such lengths as you yourself, by enduring him and believing in him, have encouraged his effrontery to go. 'What then?' you will ask; 'is my voice to begin at the outset with shouting and straining my lungs to the utmost?' No; the natural thing is that it be aroused to such a pitch by easy stages, just as persons who are wrangling begin with ordinary conversational tones and then pass to shouting at the top of their lungs. No speaker cries, 'Help me citizens!' at the outset of his speech. Therefore, whenever your spirit's impulse prompts you, raise a hubbub, now in louder now in milder tones, according to your voice, as well as your spirit, shall suggest to you, when you are moved to such a performance. Then let your voice, when you rein it in and call it back to earth, come down gently, not collapse; it should trail off in tones halfway between high and low and should not abruptly drop from its raving in the uncouth manner of countrymen. *For our purpose is, not to give the voice exercise, but to make it give us exercise.*"

He who attempts to make use of this "Natural Method of Voice Training" should first consider that it was a common theory of physicians of the day that many diseases of the throat and lungs could be cured by vocal exercises. It is to this that Seneca refers in the last sentence above, though it is evident that he has the orator in his mind also.

Among the negative aspects of the speaker's training is the warning offered in this instance (Ep. XLIX):

"For this reason I am all the more angry that some men claim the major portion of this time for superfluous things,—time which, no matter how carefully it is guarded, cannot suffice even for necessary things. Cicero declared that if the number of his days were doubled, he should not have time to read the lyric poets. And you may rate the dialecticians in the same class; but they are foolish in a more melancholy way. The lyric poets are avowedly frivolous; but the dialecticians believe they are themselves engaged on serious business. I do not deny that one must cast a glance at dialectic; but it ought to be a mere glance, a sort of greeting from the threshold, merely that one may not be deceived, or judge these pursuits to contain any hidden matters of great worth."

What would Seneca say of the multitude of "frivolous" pursuits of the youthful speaker of today, to whom the lyric poets and dialectic are unutterably unattractive? Austere, ascetic life had few exemplars then as now although the ideal has been at times amply justified.

The final warning to the young lecturer is the evil of applause. The only purpose of applause, Seneca maintains, is as a means of approving an idea, a course of conduct as outlined orally; when applause is praise of the speaker, it is wholly base (Ep. LII):

"How mad is he who leaves the lecture-room in a happy frame of mind simply because of applause from the ignorant! Why do you take pleasure in being praised by men whom you yourself cannot praise? Young men, indeed, must sometimes have free play to follow their impulses, but it should only be at times when they act from impulse, and when they cannot force themselves to be silent. Such praise as that gives a certain kind of encouragement to the hearers themselves, and acts as a spur to the youthful mind. But let them be roused to the matter, and not to the style; otherwise, eloquence does them harm, making them enamored of itself, and not of the subject."

Speakers who are not always greeted with thunderous applause should therefore take heart. The applause habit is often vicious under any conditions, making of the art of public speaking a mere display, forcing it into competition with the theatre and the music hall. The true index to a speaker's success should be the practical results, or if they are not observable, the attention he receives.

The principles of persuasion were fully understood by Seneca, as we should expect when we remember his thorough rhetorical training and his experience as practical politician and successful writer of tragedies. He was entirely out of sympathy with the

use of logic as a means of persuasion and many times takes pleasure in ridiculing the use of syllogistic tricks. The following quotation will illustrate Seneca's appreciation of appeals to the imagination and forcing the audience to face the truth over purely syllogistic methods (Ep. LXXXII):

"When truth is at the stake, we must act more frankly; and when fear is to be combated, we must act more bravely. Such questions, which the dialecticians involve in subtleties, I prefer to solve and weigh rationally, with the purpose of winning conviction and not forcing the judgment.

"When a general is about to lead into action an army prepared to meet death for their wives and children, how will he exhort them to battle? I remind you of the Fabii, who took upon a single clan a war which concerned the whole state. I point out to you the Lacedaemonians in position at the very pass of Thermopylae! They have no hope of victory, no hope of returning. The place where they stand is to be their tomb. In what language do you encourage them to bar the way with their bodies and take upon themselves the ruin of their whole tribe, and to retreat from life rather than from their post? Shall you say: 'That which is evil is not glorious; but death is glorious; therefore death is not an evil'? What a powerful discourse! After such words, who would hesitate to throw himself upon the serried spears of the foemen and die in his tracks? But take Leonidas: how bravely did he address his men! He said: 'Fellow soldiers, let us to our breakfast, knowing that we shall sup in Hades!' The food of these men did not grow lumpy in their mouths, or stick in their throats, or slip from their fingers; eagerly did they accept the invitation to breakfast, and to supper, also! Think, too, of the famous Roman general (Calpurnius); his soldiers had been dispatched to seize a position, and when they were about to make their way through a huge army of the enemy, he addressed them in these words: 'You must go now, fellow-soldiers, to yonder place, whence there is no "must" about your returning!'"

It was Woodrow Wilson who so clearly pointed out that mankind is moved by emotions rather than logic.

Equally clear-headed is Seneca in regard to the personal qualities which the speaker should exhibit. He does not hesitate to take issue with the greatest of all rhetoricians on the matter of the exhibition of anger during speaking (Of Anger II: 17):

"Aristotle says that 'certain passions, if one makes a proper use of them, act as arms;' which would be true if, like weapons of war, they could be taken up or laid down at the pleasure of the wielder. These arms, which Aristotle assigns to virtue, fight of their own accord, they do not wait to be seized by the hand, and possess a man instead of being possessed by him. We have no need of external weapons. Nature has equipped us sufficiently by giving us reason . . . which is strong, imper-

ishable, obedient to our will, not uncertain or capable of being turned against its master." . . . "'An orator,' says our opponent, 'sometimes speaks better when he is angry:' for so also actors bring down the house by their playing, not when they really are angry, but when they act the angry man well: and in like manner, in addressing a jury or a popular assembly, or in any other position in which the minds of others have to be influenced at our pleasure, we must pretend ourselves to feel anger, fear, or pity before we can make others feel them, and often the pretence of passion will do what the passion itself could not have done. . . . Let the wise man be moderate, and when things have to be done somewhat briskly, let him call force, not anger, to his aid."

It is a widely accepted modern theory that the actor should go through his rôles cold. It is also true today, as then, that the orator should be self-possessed and remain good-humored. The pretense of passion of which Seneca speaks, may even today be observed in the violent personal abuse of one lawyer by another before a jury which rarely results in the slightest strain in friendly relations between the two outside the court room. "Force, not anger."

Most ingenious of all, is Seneca's appeal for modesty in the public speaker, drawn from observation either on his own part or on his father's. Seneca will not be alone in his argument that modesty is a blessing and not a handicap to the orator. The swashbuckler, in oratory as in all other professions, is becoming more and more an anachronism.

Seneca had met a friend of Lucilius, the recipient of the epistles already referred to. In speaking of this young man, he says (Ep. XI):

"I feel sure his habit of blushing will stay with him after he has strengthened his character, stripped off his faults, and become wise. . . . The steadiest speaker, when before the public, often breaks into a perspiration, as if he had wearied or over-heated himself; some tremble at the knees when they rise to speak; I know of some whose teeth chatter, whose tongues falter, whose lips quiver. Training and experience can never shake off this habit; nature exerts her power and through such a weakness makes her presence known to the strongest. I know that the blush, too, is a habit of this sort, spreading suddenly over the faces of the most dignified men. It is, indeed more prevalent in youth, because of the warmer blood and the sensitive countenance; nevertheless both seasoned and aged men are affected by it. . . . Pompey had the most sensitive cast of countenance; he always blushed in the presence of a gathering, and especially at a public assembly. Fabianus also, I remember, reddened when he appeared as a witness before the senate; and his embarassment became him to a remarkable degree."

What is to be the relationship of the citizen, equipped as an orator, to his state? The Stoic, such as Seneca, Epictetus or Marcus Aurelius, followed the advice of the founder of their philosophy (Of Leisure, 3):

"Zeno says, 'The wise man will take part in politics, unless prevented by some special circumstances.' . . . If the state is so rotten as to be past helping, if evil has entire dominion over her, the wise man will not labor in vain or waste his strength in unprofitable efforts."

It was the accepted theory of Rome, that the orator should combine in his own person the philosopher and statesman—that he should not only know how to tell others what to do, but should really *know* what was best to do. In Seneca's day, as we have seen, the emperor and his minions had eclipsed this Isocratean and Ciceronian ideal. Consequently Seneca advises (Of Peace of Mind, 4):

"The services of a good citizen are not thrown away; he does good by being heard and seen, by his expression, his gesture, his silent determination, his very walk . . . We ought, therefore, to expand or contract ourselves according as the state presents itself to us, or as Fortune offers us opportunities."

Failing all else, if the orator-politician finds the times unpropitious for service to the state, he may retire to the joys and comforts of literature and philosophy. Who knows but that this is as useful and important as the too-often futile attempts to arouse his countrymen from the public platform or to guide the ship of state? (Of Leisure, 3):

"The duty of a man is to be useful to his fellow-men; . . . We can serve the greater commonwealth even when we are at leisure; indeed I am not so sure that we cannot serve it better when we are at leisure to inquire into what virtue is" . . .

One of the few contemporaneous orators whom Seneca thoroughly admired was the austere, upright, learned old Roman, Asinius Pollio, who had been one of his early teachers. I am content to close the quotations from Seneca with this timely suggestion to speakers of a somewhat busier and more complex world than that of Seneca (Of Peace of Mind, 16):

"Thus I remember that great orator, Asinius Pollio, would not attend to any business after the tenth hour [about 4 P. M.]: he would not even read letters after that time for fear some new trouble should arise, but in those two hours used to get rid of the weariness which he had contracted during the whole day."

In appraising the value of Seneca's rhetorical theory, we must not forget that he, like Tacitus, was contemptuous of an art which was in a debased state at the time. The fragmentary and grudging nature of his advice to orators must be interpreted with an eye to the over-emphasis on the exhibitory features of rhetoric of his day and the absence of the incentives which made pubic speaking in its best sense all but impossible. The sensible aims and standards set and the accurately conceived methods and qualities recommended, however, cannot but be of value to any who read the pithy words and crackling sentences of the essays. Seneca, the rhetorician's son, even though he casts but a side-long glance at his father's art, has a fresh and vivid message to the teacher and the speaker of today.

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ARISTOTLE'S CONTRIBUTION TO THE PSYCHOLOGY OF ARGUMENT*

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THE popular dictum that "All roads lead to Rome" should be amended by the rhetorician to read, "All roads lead through Rome to Greece." It is perhaps not surprising that a student attempting to apply modern psychology to rhetoric should repeatedly stumble upon trails that lead him to Aristotle, one of the first exponents of the psychological approach to rhetoric. The wonder is rather that he should only stumble upon them by accident and that

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when found they should prove to be unblazed trails bearing no evidence of recent use. Tracing unfrequented footpaths through an unfamiliar country may yield only the zest of the chase; but it occasionally rewards one with a novel and illuminating approach to prospects little appreciated by the conventional tourist, and it may possibly discover treasures of real value to the explorer. In the hopes of such a discovery I propose to follow in this paper a trail originating in a little traversed region of modern rhetoric, the psychology of argument.

To a student interested in the psychological approach to argumentation the most significant fact about the mind is the organization of its contents into conceptual systems. Each of these systems comprises an elaborate complex of ideas, images, and concepts bound together by the principle of logical consistency. In the mind of the physicist this principle knits together into a harmonious whole ideas of such apparent diversity as the constitution of matter, radio activity, the construction of barometers, and Newton's laws of gravitation. Every idea in this system bears a logical relation to every other idea and to the system as a whole. For the mathematician the axioms of geometry, the definition and properties of geometrical figures constitute another highly organized system. The ideas organized about the mathematician's love for his wife, children, and home compose another, less perfectly rationalized but probably more influential in determining his conduct. The enumeration, classification, and analysis of these conceptual systems, while a profitabe employment for the rhetorician, is not to our present purpose. It is sufficient if we note their significance in governing the conduct and determining the intellectual outlook of the individual.

The constitution of an individual's conceptual systems determines his acceptance or rejection of any new idea submitted to his judgment. A native tendency of the mind towards internal harmony brings it about that before such an idea may enter the charmed circle of an individual's beliefs it must make its peace with every member of the conceptual family. If it cannot do this it is rejected at once. The doctrine of evolution is an unwelcome intruder in the family circle of a fundamentalist's mind and is treated accordingly. Nor will mere absence of conflict secure an idea acceptance if it fails to relate itself to any conceptual system. The

idea of a protective tariff on steel probably does no violence to the ideational structure of an illiterate farm laborer's mind, but it will not be accepted nevertheless; the laborer cannot see that it bears any relation to those complexes about which his mental life revolves. But the same idea does accord most harmoniously with the mental economy of a shareholder in the United States Steel Corporation and accordingly receives a very different reception in his mind. If a new idea promises to resolve a disturbing conflict between two contradictory conceptul systems or between two contradictory portions of the same system, it will of course be accepted with enthusiasm. Witness the almost pathetic eagerness with which those who learned orthodox theology at home and modern science in college embrace any doctrine which promises to resolve the apparent contradiction between these two systems of beliefs. The influence of conceptual systems in determining the reception accorded a new idea may be generalized as follows: A new idea will be accepted as a belief only when it bears an apparent harmonious logical relation to one or more conceptul systems.

The function of constructive argument is to secure the acceptance of an idea by logically relating it to one or more of the hearer's conceptual systems. Logic thus becomes for the rhetorician the technique of hooking an idea to a conceptual system. A Democratic stump speaker addresses an audience of illiterate farm laborers in the following vein: The abolition of protective tariff on steel would result in cheaper farm implements, and cheaper farm machinery would enable your employer to raise your wages. If the argument is successful, the speaker will have succeeded in establishing a new logical connection between the ideas free trade on steel and higher wages by connecting both with the intermediary idea cheaper machinery. High wages is a member of that very important complex of ideas built up about the notion of economic advantage. Free trade on steel is thus accepted by the hearer as an integral part of that important and well established system of beliefs. The minor premise of this syllogism connects free trade, the minor term of the syllogism, with the middle term, cheaper machinery; the major premise connects the middle term with the major term, high wages. In any unit of constructive argument the minor term is chosen with reference to the speaker's purpose; the major term is chosen from one of the hearer's conceptual systems;

and the middle term is the central pillar of the bridge erected between the two. It is apparent from this, or any other, syllogism, that the premises employed in popular argument are of two kinds: the minor premise is a statement of concrete fact drawn from the subject matter of economics, sociology, or political science; the major premise is a more general statement relating the subject matter of social science to the ideational systems of a particular audience.

The conclusion of this rather long-winded discussion is this: The construction of popular argument requires two sorts of knowledge, a knowledge of the social science with which the speaker is dealing and a knowledge of the mental topography of the audience. As no two audiences are quite alike each speech must be made to order. An argument on the World Court constructed without reference to the ideational systems of the particular audience is quite as futile as the same argument constructed without reference to the facts of international politics. These two branches of knowledge of subject matter and knowledge of the audience, comprise the materials of rhetoric, the warp and woof from which the fabric of all popular argument must be woven.

The function of rhetoric is to provide the speaker with the tools of his trade. Whatever of method, of principles, of devices are necessary to properly arm the speaker for his work it is the purpose of rhetoric to supply. It should instruct him, not only in the forms and presentation of argument, but also in the art of providing himself with the materials of argument. This art, which the ancient rhetoricians called "invention," requires a two-fold technique. Just as the physician employs one method in his scientific study of materia medica and another equally definite method in his diagnosis of each case that comes under his care; just as the modern salesman employs one method in the study of life insurance and another in the study of his prospective customer; so the rhetorician must have at his command both a method of research for the study of the problems on which he speaks and a technique for the study of the audience. Until rhetoric provides him with both methods of research it has failed properly to equip him for the practice of his art.

The equal importance of these two complementary techniques may seem too obvious to require discussion, but its obviousness is

only matched by the persistence with which it is ignored in practically all of our texts on argumentation. The standard texts contain full and excellent accounts of the method to be pursued in the study of subject matter. The preparation of bibliographies, the use of periodical literature, pamphlet material, and scientific reference works, the analysis of questions, note-taking, the recording and filing of evidence are all treated with an adequacy that leaves little to be desired. But on the technique of the study of the audience the standard texts are strangely silent. Not only does no modern text on argumentation present a systematic method for the study of the audience, but very few of them even emphasize its necessity. As a result the student is thrown entirely upon his own resourses in one of the most difficult and important phases of speech preparation. It can hardly be a matter of astonishment to us that the average intercollegiate debater has so little conception of adapting argument to the requirements of a particular audience.

The ancient rhetoricians saw very clearly the necessity of two separate methods of rhetorical research, one leading to knowledge of subject matter, the other to knowledge of the audience. Aristotle in particular, after emphasizing the distinction between knowledge of subject matter and knowledge of the audience, informs us that knowledge of subject matter is acquired by the use of the procedure employed by the scientist. A discussion of this procedure, in his opinion, does not lie within the province of rhetoric, and he dismisses the subject rather briefly with the advice that the student apply to the scientist for his method. But the study of the audience does, in his opinion, lie peculiarly within the province of rhetoric. He accordingly devotes a large portion of his principal treatise on rhetoric to the elaboration of a procedure for the study of the audience.

Aristotle's contribution to the subject consists in a minute analysis of the Athenian popular audience of his time. Each of the important conceptual systems is analyzed into its constituent elements, and each of these elements in turn analyzed into still simpler units. The results of this analysis is a long list of the ideas commonly accepted as true by the Athenian citizen, the ideas which were observed to motivate his conduct of both public and private affairs, and which determined his acceptance or rejection of any speaker's proposal. Among these ideas, or topics as they were

called, are enumerated under the head of wealth, the possession of money, the possession of agricultural land, of household furniture, of cattle, of slaves, etc.; under the head of health, physical strength, fleetness of foot, ability to withstand the hardships of war, freedom from illness, athletic prowess, and the like. The use of each topic is discussed and in many cases briefly illustrated from Greek literature. Aristotle's treatment of the topics covers many pages of modern text, and, so far as we may judge, was a practically exhaustive analysis of the Athenian popular audience.

The topics were arranged under convenient heads for reference and may be supposed to have served the Athenian orator somewhat as a scheme of diagnosis serves the modern physician. The practical use to which they may be put is evident enough, but for the sake of relating their use specifically to the construction of a syllogism we may observe that each of these topics or ideas is a stock major term. Two of the topics enumerated above, for example, might be employed in syllogisms as follows: A victorious war against the Boeotians would result in the acquisition of rich agricultural lands, for a victorious war would enable us to appropriate that portion of territory next to our own boundaries, and this territory is desirable for agricultural purposes. Or, a victorious war would put money into the pockets of the Athenian citizen, for victory would enable us to exact tribute from the enemy and the exaction of tribute would lower taxes at Athens. In both cases the syllogism connects the idea to be accepted, a victorious war, with a stock major term which is an integral part of a well established ideational system.

These exhaustive lists of stock major terms, which constituted one of the earliest forms of rhetorical instruction and continued to occupy a prominent place in rhetoric through both the Greek and Roman periods, have entirely disappeared from modern rhetoric. Whether the method might profitably be revived or imitated is at least an interesting topic for speculation. Two plausible objections to the revival of the method occur at once.

In the first place, the rhetorician undertaking the compilation of a catalogue of topics for the modern audience would face a more difficult problem than did Aristotle. The extension of the functions of the state and the participation in public affairs of citizens representing every known race, color, sex, and creed has resulted in a

bewildering variety of subject-audience situations. Aristotle studied the typical Athenian popular audience, but there is no typical American popular audience. The modern rhetorician must study, not the popular audience, but popular audiences, each of which would reqquire a somewhat different set of topics. But this diversity in the character of modern audiences is perhaps the strongest argument for the utility of the method. One of the chief faults of the uninstructed speaker is failure to construct his argument with reference to the particular audience before him. The greater the variety of audiences he may address, the more difficult the problem. A comprehensive catalogue of topics classified according to audiences might prove of considerable value.

It may also be argued that the invention of the printing press has rendered Aristotle's method obsolete. In the preparation of speeches on current topics the Greek orator must have been thrown entirely upon his own recourses. He could not consult the Literary Digest or wire the Authors' Research Bureau for speech mateial. Today the mails are flooded with controversial literature upon all subjects of public interest setting forth every conceivable argument on both sides of the question. But does the use of the Readers' Guide to Periodical Literature really solve the speaker's problem? In one important particular it does not. Nothing in controversial literature helps the student select arguments for a particular audience. This requires a study of the intellectual topography of the particular audience for whom the argument is to be constructed, and it is in precisely this phase of speech preparation that the average student is weak.

Perhaps the chief value of the method would lie in its use as a classroom device for emphasizing the necessity of an analysis of the audience. The instructor might place in the hands of his students a list of topics for an audience of radical laboring men and send them to controversial literature to select arguments that would be effective with this particular audience. This assignment might well be followed by another in which the student were sent to the same controversial literature with a list of topics for a conservative audience. Or, instead of sending his class to controversial literature, he might distribute together with his lists of topics several pages of factual information on the subject in the form of noncontentious statement. This would require that the student ex-

ercise considerable ingenuity in the construction of argument. The preparation of argument for a mixed audience pesents another interesting problem in the use of topics.

A problem of still greater vaue would consist in requiring the student to compile his own lists of topics for various audiences. In working out this assignment the student might analyze a considerable number of successful speeches, compiling and classifying the major terms employed in the argument. He would also be encouraged to turn amateur psychologist and to learn from first hand obsevation of the conversation and behavior of his fellows what topics could be employed most successfully in argument addressed to them. For this assignment he might well begin with a study of the undergraduate audience on his own campus. When a sufficiently comprehensive set of topics had been compiled, they might be made the basis of any number of assignments in the construction of original speeches for specific audiences.

These random suggestions for the classroom indicate what might be done with Aristotle's topics. Whether this method will serve us as well as it served the ancient rhetoricians we cannot say until we have tried it. Whether a better method could be devised we cannot say without the expenditure of more time and thought than the problem has yet received. But one thing is certain. An effective psychological approach to argumentation ncessitates the perfection of some more tangible and effective method for the analysis of the audience than any we now possess.

THE INFLUENCE OF LINCOLN'S AUDIENCE ON HIS SPEECHES

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WE ARE prone to think of our orators moulding the thought of the multitude; we seldom think of the multitude moulding the thought of our orators. It is especially difficult to think that such a sound intellect as that of Lincoln was greatly influenced by the current opinion of his time. We would rather believe that from his great mind came political doctrines which shaped the opinion of the nation. There is evidence to show, however, that

this was not the case, but that Lincoln's success as a speaker was due largely to his ability to give back to the people their own thoughts.

Because of the prominence Lincoln attained in later life, there is a tendency to think of him as always an outstanding figure. But let us endeavor to see him in his relation to his times.[1] Even as late as 1858, Lincoln was practically unknown outside his own State. He had made a few speeches, the best of which were his Peoria speech (1854), and the one on the Dred Scott Decision (1857). But the former was published in only one Illinois newspaper, and was unknown outside the State; the other was published in the N. Y. Times, but attracted little attention. When Lincoln began the debates, public attention was centered not on him, but on Douglas. "Even among Republicans of the East the contest seemed noteworthy only because Douglas was engaged in it."[2]

With this in mind, let us recall what was happening nationally while Lincoln was yet an obscure figure. It will be remembered that in 1854 came the Repeal of the Missouri Compromise, the political importance of which was significant, for it terminated the Whig party, caused the formation of the Republican party with its principle of no extension of slavery, and created an intense feeling between the North and the South. Following this, came the controversy over whether or not Kansas should be a slave or free State. The tenseness of the situation is indicated by Sumner's speech "The Crime Against Kansas," and by Brooks' ignoble assault on Sumner. The massacre on the Pottawatomie also attracted widespread interest. The national unrest continued, and was only increased by the Dred Scott Decision in 1857, for this was the greatest victory yet won by the South.

Now, these and other events were of great significance, for each one was a stimulus to the growth of the newly-formed Republican party. That this movement of anti-slavery sentiment was steadily gaining strength is evidenced by the number of votes Fremont polled in the contest for the presidency, and by the Republican success in many State elections. By 1858, the time Lincoln began to emerge from obscurity, there had grown up a definite body of Republican principles and doctrines. Here was a group

[1]For this study, I am considering Lincoln in the years 1854-1860.
[2]Rhodes, *History of the U. S.*, vol. 2, p. 341.

of Northern people, arrayed in sentiment and beliefs against the slave interests; and the point I wish to emphasize is that this group had grown up independent of any influence of Lincoln. He appeared on the scene when the great wave—or popular movement—had already gained unbounded strength, when a Republican philosophy had already been developed.

This body of Republican ideas is found in the speeches of Lincoln. In fact, it constitutes the main part of his utterances. He presented practically nothing other than the accepted beliefs of this political group.[3] A study of this period leads me to believe that this audience of his—the Republican party—had a great influence in shaping the beliefs expressed in Lincoln's speeches; a much greater influence on his ideas than he exerted on those of his audience. These ideas were Lincoln's own beliefs, to be sure; but they were the beliefs of the times, as far as this particular group of people were concerned. Lincoln merely expressed the ideas that were in the air; he did not, as a speaker, create them. He accepted the beliefs of his group and in his speeches gave back to this group its own thoughts. As one example out of many, recall his insistance on the incompatibility of Douglas's doctrine of popular sovereignty with the Dred Scott Decision. The nature of the case made it perfectly plain to all Republicans as well as to Southern Democrats "that this decision shattered the doctrine of popular sovereignty; for if Congress could not prohibit slavery in a territory, how could it be done by a territorial legislature which was but a creature of Congress?"[4] All that Lincoln did was to *utilize* this *common belief*.

The debates with Douglas serve as a good illustration of how Lincoln's audience moulded the thoughts found in his speeches. These debates were a clash between two *parties* symbolized in the personalities of Douglas and Lincoln. Each speaker presented and defended as best he could the policies of his political group. *The*

[3] One exception occurs to me. When Lincoln gave voice in his House-Divided-Against-Itself Speech to the idea that this nation would become either all slave or all free, it was considered in advance of the times. However, this belief was rapidly gaining ground. The thought itself was not so advanced as was the effective phrasing of it. Heretofore, political leaders did not wish to formulate the issue so sharply as Lincoln did in this address.

[4] Rhodes, *History of the U. S.*, vol. 2, p. 264.

beliefs of the Democratic and Republican organizations were brought forth. Each man was a representative of his group; and, as a representative, presented the ideas of his group. For instance, Lincoln emphasized repeatedly such Republican beliefs as the moral wrong of slavery, the prohibition of slavery in the territories, and justification of the opposition of the Republican party to the Dred Scott Decision.

Let us now think of Lincoln's audience not as general, but as local; and see how these smaller groups influenced his speeches. Douglas noticed the effect the local audiences had on his opponent's arguments. With a certain amount of justification he made the charge "that Lincoln shifted his ground, as he passed from one section of the state to another, that he made his principles suit the political complexion of his audience."[5] Douglas, referring to the campaign of the Republicans in various sections of Illinois, said at Charleston: "Their principles in the north are jet-black, in the center they are in color a decent mulatto, and in lower Egypt they are almost white."[2] At Galesburg, he said: "My friend Lincoln finds it extremely difficult to manage a debate in the central part of the State, where there is a mixture of men from the North and the South. In the extreme northern part of Illinois he can proclaim as bold and radical Abolitionism as ever Giddings, Lovejoy, or Garrison enunciated; but when he gets down a little further south he claims that he is an old-line Whig, a disciple of Henry Clay, and declares that he still adheres to the old-line Whig creed, and has nothing to do with Abolitionism, or negro equality, or negro citizenship."[7] Douglas supported his point by comparing excerpts from several of Lincoln's speeches. An analysis of the debates clearly shows that Lincoln adapted his speeches to the political status of each audience. In his intense desire for votes, he was playing the part of a politician, and, as nearly as possible, was identifying his beliefs with those of each particular group of voters. The situation is well summed up in the words of Allen Johnson, who, after an extended study of this political canvass of 1858, notes that "There was a marked difference in point of emphasis between his utterances in Northern and in Southern Illinois. Even the casual reader will detect subtle omissions which

[5] Bouton, *The Lincoln-Douglas Debates*, XLII-XLIII.
[6] Abraham Lincoln, *Complete Works*, vol. 1, p. 404.
[7] Abraham Lincoln: *Complete Works*, vol. 1, p. 431.

the varying character of his audience forced upon Lincoln. In Chicago he said nothing about the physical inferiority of the negro; he said nothing about the equality of the negro; he said nothing about the equality of the races in the Declaration of Independence, when he spoke at Charleston. Among men of anti-slavery leanings, he had much to say about the moral wrong of slavery; in the doubtful counties, Lincoln was solicitous that he should not be understood as favoring social and political equality between whites and blacks.'"[8]

May I close this brief study by saying that what I have tried to show is that as a public speaker, Lincoln did not create the beliefs of his audience, but that this group of people, terming themselves Republicans, created the beliefs found in Lincoln's speeches. The influence of the local audiences is seen in Lincoln's shifting of ground in order to identify his beliefs with those of each specific gathering.

[8] Johnson, *Stephen A. Douglas, A Study in American Politics*, p. 385.

ALTERATIONS OF SHAKESPEARE IN THE THEATRE OF THE RESTORATION*

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THE theatres of London were closed by act of Parliament in 1642. At the restoration of Charles the Second in 1660, they were reopened and became, at once, immensely popular. Shakespeare resumed a prominent place upon the stage. But along with his original plays, there were produced a series of altered versions by leading contemporary dramatists: John Dryden, William Davenant, Thomas Shadwell, and many others. "Shakespeare altered" often proved more successful than Shakespeare in the original and, in some cases, notably a version of *King Lear* by Nahum Tate, one of *Richard Third* by Colley Cibber, and an alteration of *The Tempest* by Davenant and Dryden, practically crowded Shakes-

* Read at the National Convention, Evanston, Illinois, December 29.

peare "off the boards." These revisions vary in extent from changes in words and lines to complete reconstruction of the plots and revamping of the characters. I found forty-two of these alterations, with traces of many more, in the period from 1660 to about 1710. The object of my study has been to discover the motives back of the alterations. Why should reputable dramatists, such as John Dryden, take these plays which we consider so nearly perfect, and so revise and make over that in some cases the plays become almost unrecognizable as the work of Shakespeare?

Obviously, much material was to be found in the literary criticism of the time. The Restoration playwrights insisted on the observance of certain dramatic principles about which Shakespeare either knew nothing or cared nothing. For example, they believed that a dramatists should observe the principle of Poetical Justice, he must mete out rewards and punishments according to desert, to all his characters before he could, with propriety, close his play. Shakespeare violates that rule. Consequently Nahum Tate revised *King Lear* so as to leave the old king alive at the end of the play to spend his last years in happy retirement with Kent and Gloucester. Cordelia is not only left alive but is married to Edgar as the reward for her virtue. This version, by the way, was peferred to the original even into the nineteenth century when the actor Macready definitely restored Shakespeare to the English stage. In keeping with this principle, Charles Johnson, in his alteration of *As You Like It*, has Oliver commit suicide to atone for his wickedness. *Romeo and Juliet* becomes a romantic comedy: the hero and heroine do not die but are mutually rewarded by marriage, and the Montagues and the Capulets forgive and forget and swear eternal friendship. Poetical justice, then, is one of a series of literary motives which account for the alterations of Shakespeare's plays.

There were also a series of reasons more closely akin to the acting and the work of staging the plays. For example, it was during the Restoration that actresses first appeared, at least in any numbers, upon the English stage. To have men and boys in the female rôles could never have been a satisfactory arrangement, particularly in serious dramas. The time honored joke about the performance of Hamlet which was delayed while the Queen was being shaved, may be a true indication of an attitude of ridicule

toward the acting of women's parts by the other sex. At any rate, we know that Shakespeare and his contemporaries placed but few women in their plays and assigned lines to those few very sparingly. When, therefore, the actresses came they were welcomed most heartily by the public and by theatrical producers. Samuel Pepys, famous diarist of the Restoration, frequently mentions leading actresses of the day: Nell Gwyn, Mrs. Saunderson, Mary Davis, and others. These actresses must needs be provided with rôles and lines. Thus, in *Macbeth*, as revised by Davenant, Lady Macbeth's part is much expanded, and Lady Macduff becomes a prominent character, and there are a number of dialogues between the two ladies in which each expresses suspicion of the other. In Davenant and Dryden's *Tempest* Miranda has a sister Dorinda, and the two girls chat frequently and copiously about that mysterious creature, a young man, whom neither has ever seen. Aaron Hill heightens the character of Katherine in *Henry the Fifth* and adds the character Harriet, a mistress to the king. These are a few examples of alterations of Shakespeare which may have been made to supply stage favorites with rôles.

But the motive which seemed most apropos to the occasion, and which I wish to discuss somewhat more fully, is the evolution in staging from the public theatre of Shakespeare's day to the public theatre of the Restoration.

When we speak of the Elizabethan theatre, we generally have in mind The Globe, The Theatre, The Curtain, The Fortune, and other public theatres which the masses attended. In these, the staging was exceedingly simple. It has become proverbial that Shakespeare wrote for a stage almost barren of scenery and properties. The inner stage of the typical Elizabethan theatre might have a few properties upon it to help give the appearance of a room or a shop, but the outer stage where most of the acting was done, was usually bare. The reason for this absence of scenery and decoration was the purely commercial one, the low admission prices would not finance ornamental productions. Perhaps the extension of the "tongue" stage out into the pit, with spectators on either side, would also make scenery unpractical, but the chief reason was the financial one. At the same time that the popular theatricals were being conducted in this humble fashion, most elaborate staging was being provided for the productions at court

and in the houses of the nobility. This was true likewise of the presentations by the child companies at Blackfriars Theatre, which were financed by Queen Elizabeth and later by James the First. In the child companies, as in the other private theatres, the favorite dramatic entertainment was the Masque. It is this form of entertainment which strongly influenced the evolution in staging from the simplicity of the public Elizabethan theatre, where the scene might be anywhere, to the definite picture stage of the Restoration and of our own day.

The masque, using A. W. Ward's definition, is "an elastic composition mixing in various proportions its constituent elements of declamation and dialogue, music and dancing, decoration and scenery." It is a form half-way between the pageant, on the one hand, and the regular drama, on the other. When it has the most decorative features and the least literary material, it approaches the pageant; when distinct characters, complete plot, and literary elements are introduced, it is closer to the drama. So far as England is concerned, the masque had an early popular development, its recorded history beginning as early as the 14th century. In its historical development, the literary material, the lines spoken and lyrics sung, become more and more prominent, although always overshadowed by the scenery and decorations, the music and the dances. The masque steadily gained in popularity during the reign of Queen Elizabeth, when sumptuous performances were given on public holidays at court. Masques were often provided by the nobles to entertain their Queen during her "Progresses."

But the masque reached its highest richness and development during the reign of James the First, when Ben Jonson was the dean of masque writers for the court and Inigo Jones was the chief producer. Inigo Jones was the court architect, and superintended the theatricals as well. To show the elaborateness of these masques and the use of scenery implied, I quote part of a description of one written by Chapman to celebrate some marriage among the nobility, at a time when there was great interest in the colonizing of Virginia:

"First came a hundred gentlemen on horseback accompanied by a hundred grooms with lights in their hands. Then followed a little Masque on horseback with a large number of torches; then two triumphal cars with musicians dressed in silver with turbans on their heads. These represented the priests of the sun in Virginia. Then came the great

Masque, all being dressed in cloth and silver, golden suns and plumes. They represented Princes of Virginia. When the King entered the hall, one saw a mountain all full of crags, and on the top the temple of honor made of silver; an octagon with silver statues round the cornice; on its summit two golden wings sprang from a silver ball, signifying that Fortune and her son Honor had resolved to settle forever in this kingdom. Hard by this Temple was a wood and in it a large tree trunk. Hardly had the king appeared, when the crags came forward toward him; clouds gathered and the mountain split, and there appeared a rich mine of gold with all the Masque inside. Then appeared the sun at its setting; the priests adored it, and part of them sang to lutes; they were answered by voices and insruments from the Temple. Then Riches began to speak, and again the crags moved; and after great eulogies of the newly married couple by Riches and Honor, all the Masque danced a ballet."

This description shows the magnificence and sumptuousness of scenic and mechanical stage-effects and costume display which must have far overshadowed in importance the lines of the actors. It also reveals the great facility which had been reached in handling the scenery and in changing the stage pictures. It was this use of moveable scenery and the development of the principle of the picture stage which stimulated certain alterations of Shakespeare to be made during the Restoration. The quick transformation of scene, the exercise of mechanical ingenuity, and the presentation of a succession of stage pictures, was like a new toy to producers and they had to "play with it." The use of moveable scenery must have been started so gradually that we cannot say who was the beginner but, so far as the *private* theatres are concerned, Inigo Jones, court architect for James I and Charles I, must be given the credit, (or the blame!), for the early development of the art.

As we have noted, the public theatres of Shakespeare's day could not afford such luxuries. But the people, of course, heard of these magnificent entertainments. The demand for similar spectacles in the public theatres was present. The influence upon the writer for the popular stage is well illustrated in the case of Shakespeare, who incorporated masques and masque elements into some of his plays, though he had to have them on a very simple scale because of staging limitations. Thus we have the masque of Iris, Ceres, and Juno, in *The Tempest*, the masque features in *Love's Labour's Lost*, and the dances and songs scattered through such plays as *Romeo and Juliet, Midsummer Night's Dream*, and

Much Ado. The demand for scenery in the public theatres became stronger and stronger, toward the time of closing the theatres in 1642, some scenery seems to have been used.

The man who reveals the influence of the court masque to perhaps the greatest extent and who gave the greatest impetus to the use of scenery and operatic elements in the public theatre of the Restoration, was William Davenant. Davenant first became popular during the time of Charles the First. He seems to have been regarded as the successor to Ben Jonson. Several of the best known masques of the time were written and produced by Davenant. After the execution of Charles, and the closing of the theatres, Davenant, an ardent royalist as were many of the men connected with the theatre, escaped to France. But he slipped back to England for short periods, always intent on restoring dramatic entertainment in spite of the edict of the Puritans. In 1656, he finally succeeded in obtaining permission to produce *The Seige of Rhodes* at Rutland House. The chief elements in this play, according to his own statement, are scenic pictures and opera. It shows very markedly his schooling in the masque, together with the influence of his visits to France, where the ballet was then at the height of its popularity, and possibly the influence of magnificent scenic operas then being produced in Italy. But the influence of the work done in the masques at court is most manifest.

When the public theatres were reopened in 1660, shrewd producers saw their opportunity. The people were getting tired of the "dull old plays" of Shakespeare, as John Evelyn, another Restoration diarist, termed them. They wanted something new. So playwright and producer set to work to "reform and refitt" the plays of Shakespeare to the new taste for spectacularized and operatized entertainment. In fact, what saved some of the plays of Shakespeare from theatrical oblivion, was the possibility that men like Davenant saw in them for the exercise of mechanical and musical ingenuity.

I can illustrate this evolution in staging by a very famous alteration: Thomas Shadwell's version of *The Tempest,* which is subtitled "The Enchanted Island." Shadwell superimposed this alteration upon the previous revision by Davenant and Dryden.

The stage directions for the first scene of the original play by Shakespeare are simply: "On a ship at sea; a tempestuous noise

of thunder and lightning heard." That is all. This becomes in Shadwell's revision:

"The front of the stage is opened, and the band of twenty-four violins, with the harpsicals and the orbos which accompany the voices are placed between the pit and the stage. While the overture is playing, the curtain rises, and discovers a new frontispiece, joined to the great pilasters on each side of the stage. This frontsipiece is a noble arch, supported by large wreathed Corinthian columns; the wreathings of the columns are beautified with roses wound round them and several cupids flying about them. On the cornice sits, on either side, a figure with a trumpet in one hand and a palm in the other representing Fame. In the middle of the arch are several angels holding the royal arms. Behind this is the scene, which represents a thick cloudy sky, a very rocky coast, and a tempestuous sea in perpetual agitation. The tempest has many dreadful objects in it, as several spirits in horrid shapes flying down amongst the sailors, then rising and crossing in the air. And when the ship is sinking, the whole house is darkened, and a shower of fire falls upon them. This is accompanied by lightning and several claps of thunder to the end of the storm."

The scene itself in Shakespeare is quite short. It would hardly occupy more than ten minutes upon the stage. In Shadwell this scene is greatly extended. There are more lines; more nautical terms are shouted to and fro; there are more sailors who cross and recross the deck of the ship and give the effect of tumult and confusion. And during this extended time, the magnificent scenery, described in the stage directions, is before the eyes of the audience.

So, throughout the play, Shakespeare's plain settings are converted into elaborate and detailed spectacular scenic productions. Instead of the brief masque of Iris, Ceres, and Juno in the fourth act, Shadwell closes the play with a magnificent masque of Neptune, in which figure dozens of gods and goddesses, Tritons and Nereids, spirits flying through the air in all directions, and the four winds impersonated calming the seas for the safe return of the characters in the play. There is a grand chorus entitled "Sound a Calm," by all the members of the masque, reminding one of the close of a musical comedy of today, and Prospero's epilogue is revised into a final speech to Ariel:

"Farewell, my long loved Ariel! thou shalt find
I will preserve thee ever in my mind,
Henceforth this isle to the afflicted be
A place of refuge as it was for me;
The promises of blooming spring live here,

And all the blessings of the ripening year,
On my retreat let heaven and nature smile,
And ever flourish the Enchanted Isle."

We see what happens to Shakespeare's play in this alteration. The "dull old play" needed to be brightened, made gaudy and flamboyant to insure its success. The typical theatre patron of the Restoration craved novelty in scenic arrangement, tricks in transformation of scenes. Samuel Pepys, who records attendance upon three hundred plays, reflects the popular taste when he comments not on the beauty of the lines or the strength of the characters, but upon the marvellous scenery, the changes of pictures in the twinkling of an eye, the charming music and the no less charming dancers. To him, Davenant's *Macbeth,* which was similarly spectacularized and operatized, appeared "a most excellent play in all respects but especially in divertisement." This added divertisement, the flying witches, the novelty features, constituted a "strange perfection of the tragedy." No doubt these productions were very beautiful in their appeal to the eye, but the admirer of Shakespeare, today, resents the submergence of lines and character delineation beneath this mass of adornment and blare of trumpets. We feel that the power of thought expressed in Shakespeare, the beauty of expression, the greatness of the men and women of the original plays far outweigh any æsthetic gain from elaborate and ornamental production.

We have thus sketched a few of the many motives for that curious phenomenon in the history of English literature, the alteration of Shakespeare's plays in the period after the Restoration of Charles the Second. So far as the history of Shakespearean production is concerned, they constitute but an incident, a temporary interruption in the true appreciation of the Master's plays. The attempt to impose upon Shakespeare the dramatic and literary principles, the social and theatrical spirit of the Restoration could have no permanent results. It was inevitable that Shakespeare, in his universal worth, should rise triumphant from the host of adapters. The inevitable conclusion that one comes to after a study of these alterations is that they are to be regarded, not as Elizabethan drama, but as distinctly Restoration drama, fitting perfectly into a highly individualized period in English life and thought.

SPEECH AS AN INDICATION OF TEMPERAMENTAL TRAITS

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THE intimate relation between vocalization and temperament finds expression not only in the quality of the voice but also in the mode and speed of articulation. That idiosyncracies of speech are directly related to emotional states is so commonly accepted as to be an important factor in "sizing-up" a new acquaintance or a prospective employee.

Frequent reference to the temperamental traits and emotional conflicts which provide foothold for speech defects occurs in discussions of speech disorders. Blanton,[1] for example, speaks of temperamental inadequacies as one element in the production of speech anomalies.

Although the "characteristic temperament" of speech defectives has been commented on frequently and at length there has been comparatively little attempt at analysis. Such inquiry, however, appears fundamentally necessary if corrective training is to be an intelligent attempt to reform habit.

The physiological approach to the study of the etiology of speech defects is of interest in this connection because of the accumulating evidence of relation between vaso-motor conditions and temperamental reactions. Robbins[2] observations of a trephined stammerer lead him to state: "Stammering was accompanied by much more marked increase in brain volume than could be accounted for by either the physical or mental work used in normal speech." "It is reasonable to conclude that increase in brain volume is an important factor in the production of stammering." Quinan[3] believes that there is a definite relation between speech de-

[1]Blanton, Smiley: Speech defects in School Children. Mental Hygiene (1921) 5; 820-827.

[2]Robbins, Samuel D.: A Plethysmographic Study of Shock and Stammering. Amer. J. of Physiology (1919) 48: 285-330.

Robbins: A Plethysmographic Study of Shock and Stammering in a Trephined Stammerer. Amer. J. of Physiology (1920) 52: 1-24.

[3]Quinan, Clarence: Sinistrality in Relation to High Blood Pressure and Defects of Speech. Archives of Internal Medicine. (1921) 27: 256-61.

fects, high arterial tension and left handedness, and that high arterial tension is suggestive of constitutional inferiority.

Another experimental attempt at analysis of the causes of stuttering was made by Anderson,[4] who reports "results of a number of special tests designed to detect and measure certain traits in reactions outside of the field of speech, and given in such a way as to show, if possible, whether these traits are definitely associated with stuttering. In view of the large number of alleged causes, this experimental work was planned so as to constitute a survey of significant types of mental and physiological processes which are common to vocal and non-vocal reactions." Responses of the stutterer are characterized by difficulty "of coordination of kinaesthetic and other imaginal elements when they appear in large numbers, which happens, e.g. in conscious speech movements." Stutterers show "fewer partially inhibited responses than normals. It seems probable that a general lack of ability to inhibit an impulse after it has found partial expression is an essential factor in stuttering." Such an analysis of the psychological basis of speech defects is pertinent to an inquiry into the temperamental factors.

If then, speech defects are in reality symptoms of an unwholesome temperamental condition, attempts to cure the symptoms without reference to the temperamental factors are bound to be ineffective. It is obvious that recurrence of the symptom is to be expected. Occasionally the speech trainer may be fortunate enough to resolve the conflict and so bring about permanent relief. Temporary alleviation which relapses as soon as the patient dispenses with treatment indicates how great is the force of suggestion, how largely the speech defective depends upon others for the stamina necessary for proper speech.

Since the only hope for deliverance lies in insight into temperamental conflict, the value of a scale for measuring temperamental traits is evident. Inspection of the will-profile of a stutterer suggested to the writer the value of the Downey Will-Temperament Test[5] for this purpose.

[4]Anderson, Lewis O.: Preliminary Report of an Experimental Analysis of Causes of Stuttering. Jour. of Applied Psychology. (1921) 5: 340-349.

[5]For discussion of the Will-Temperament Test, see, Downey, June E.: Will-Temperament and Its Testing. 1923. World Book Co.

Further study confirmed the conjecture that the fundamental factor involved in the etiology of speech defect lies in the temperamental make-up of the individual, in conflict between traits.[6]

The will-temperament test was devised by Dr. June E. Downey to meet the need of a means for evaluating temperamental traits. While the potency of personality depends upon the intelligence level of the individual, tests of intelligence do not reveal the natural set toward accuracy or speed, the force of response, that is, the "activity level" of the individual.

This "level of activity" finds expression in volitional characteristics which manifest themselves in motor reactions. Because hand-writing is so common a motor activity and because a permanent record of reaction is made, this form of response was chosen for the purpose of the test. The underlying assumption is that the reactions in these carefully defined situations will be typical and will serve as an index of individual tendencies.

The score attained in twelve traits measured is shown graphically by the "Will Profile." These traits are:

Speed of Movement: Natural quickness or slowness of motion, measured by time of writing a test phrase.

Freedom from Load: Quickness in warming up, tendency to maintain a high speed without external pressure, gauged by ratio between times for normal and speeded writing of a test phrase.

Flexibility: Ability to shift habitual responses to meet demands of the environment; adaptability, revealed by success in disguising handwriting and in imitating another hand.

Speed of Decision: Speed of arriving at a conclusion, in making up one's mind, as shown by checking of character traits.

Motor Impulsion: Tendency to impulsive behavior, "ease with which brakes or inhibitions are removed and also the tendency to an explosive reaction when the brakes are actually off,"[7] as measured by writing under distraction.

Reaction to Contradiction: The resolution and spirit of response to contradiction regarding a certain choice made earlier in the test.

[6]Wagoner and Downey: Speech and Will-Temperament. Jour. of Applied Psychol. (1922) 6: 291-297.

[7]Downey, June E.: Downey Individual Will-Temperament Test. Manual of Directors. 1921. World Book Co.

Resistance to Opposition: The energy and force of reaction when activity is blocked.

Finality of Judgment: Tendency to reconsider judgments as shown by rechecking of character traits.

Motor Inhibition: "Capacity to keep in mind a set purpose and achieve it *slowly*. It involves the power of motor control, imperturbability and patience."

Interest in Detail: Attention to details, measured by accuracy of copying other hands.

Coördination of Impulses: "Orderly handling of complex situation without previous practice," indicated by success in adjusting movements to limited space and doing it rapidly."

Volitional Perseveration: "Absorption in a task; willingness to keep plugging away at it because the examinee sets up a goal for himself or because he is unable to stop."

In the group form of the test, self-confidence and non-compliance have been substituted for reaction to contradiction and resistance to opposition.

The arrangements of traits in the profile indicates the relation between them. The rapid-fire type is indicated by high scores on speed of movement and of decision, freedom from load, flexibility, and motor impulsion. The deliberate, careful, controlled person scores high on motor inhibition, interest in detail, coördination of impulses, and volitional perseveration. The aggressive, forceful personality is revealed by high scores on motor impulsion, assurance, resistance to opposition, finality of judgment, and motor inhibition.

The level at which the pattern runs is an indication of the "general dynamic force of the personality."

The total scores of profiles of speech defectives give evidence that the *level of activity* is lower than that of the normal person. Hope of permanent cure where the level is extremely low is slight, for on account of insufficient energy or drive the patient is unable to give the necessary coöperation. When a higher total score indicates a higher level of activity there is greater possibility that amelioration will persist after the prestige and influence of the trainer have been withdrawn.

Through the kindness of Miss Eleanor A. Farrell, Supervisor of Speech Improvement, New York City, who gave the individual

form of the will-temperament test to twenty-three of her cases, we have data regarding the will profiles of stutterers in the upper grammar grades. The median profile, which represents the median score of each test, runs high on reaction to contradiction only, while scores for speed of movement, motor inhibition, coöordination of impulses, and volitional perseveration are low; for freedom from load, flexibility, motor impulsion, resistance to opposition, and interest in detail scores are very slightly higher. It is to be expected that the level of the profile for grammar school pupils will be considerably lower than that of the adult, but the extremely low level of activity is startling.

The median profile of adolescent speech defectives runs lower in volitional perseveration than do the profiles for unselected high school students. As the profiles for students in each of the four years run high on volitional perseveration this difference, in persons of comparable ages, is not to be overlooked. Lack of "persistence in obtaining an indefinitely defined end" may be potent in the etiology of speech disorders. Speed of decision runs decidedly higher than on the normal profile while speed of movement is lower; this conflict indicates inabiity to carry out decisions rapidly reached.

The median profile for college students who stutter runs low on speed of decision, motor impulsion, motor inhibition, and coördination of impulses while high points are speed of decision, reaction to contradiction, resistance to opposition, interest in detail, and volitional perseveration. Yet these "high points" are only slightly above the median for normal subjects.

To a considerable degree the description of psychopathic profiles applies to those of stutterers and stammerers. "Psychopathic personalities give one of two pictures, either a uniformly low record throughout; or an emphasis of speed, lack of load, and high motor impulsion, with a total collapse of the graph on such traits as motor inhibition of impulses, interest in detail, and flexibility."[8]

Since the profiles of speech defectives show a low level of activity it would seem that Will-Temperament records for debaters, who presumably are fluent in speech, should show a high level of activity. The total score for the median profile for intercollegiate debaters is 77, while for college students who are speech defectives

[8]Downey, June E.: The Will-Profile of Psychotic and Psychopathic Subjects. Psychol. Bul. (1921) 18: 87-88.

the total score of the median profile is 57.5. In adults a total score below 60 is regagrded as low.

The debaters tested run high on the following traits: flexibility, which indicates ease of adaptation; reaction to contradiction; motor impulsion, which shows energy of reaction; resistance to opposition; motor inhibition, control; interest in detail, which involves observation of fine points. On the other hand, scores are low for freedom from load, which is the capacity for working effectively under pressure and for finality of judgment, indicating the quality of open mindedness.

If the median profiles for the debaters and the stutterers are superimposed, the points that coincide are scores for reaction to contradiction and volitional perseveration. The greatest contrasts occur in scores for motor impulsion, motor inhibition, and coördination. The possession of these traits in large degree seems to characterize the effective public speaker.

Although our cases are too few to justify other than tentative conclusions, the profiles show certain tendencies which appear significant.

The profile of the person who drawls, hesitates or is extremely deliberate in his speech shows low scores for speed of movement, speed of decision, finality of judgment, and motor impulsion, while interest in detail scores high. The degree of hesitation seems to be inversely proportional to the score.

Where speed of decision, finality of judgment, motor impulsion, and freedom of load are high, but speed of movement and coördination of impulses are low, cluttering results. The speaker "tumbles over himself, his words trip each other up." If score for coördination of impulses is higher while speed of movement and speed of decision remain low, jerky or uneven speech results.

The careless, negligent speaker, the lisper, the laller, show low scores for speed of movement, coördination of impulses, freedom from load, and interest in detail.

The profile of the stutterer shows marked characteristics: speed of movement, motor impulsion, coördination of impulses, are low while speed of decision is high. Our records suggest that stammering (blocking) is characterized by high interest in detail, high impulsion and possibly, high finality of judgment, and that stuttering (repetition of initial consonants) is marked by low finality of judgment and high volitional perseveration.

NOTES ON APPARATUS USABLE IN THE STUDY OF VOICE

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IN THE QUARTERLY JOURNAL OF SPEECH EDUCATION for November 1924 was described the magnetophone manufactured by the American Telegraphone Company, Springfield, Massachusetts. This description was entirely from the point of view of the classroom use in the teaching of public speaking. Another use has developed for this apparatus.

It should be remembered that this magnetophone records speech not in wax impressions but in the magnetic arrangement of the molecules of a steel wire. This wire is removed from the machine and so mounted that it passes directly over the midpoint of the pivot of a sensitive compass needle. Thus, as the wire is turned from point to point, the compass needle records the sign and degree of the magnetic field at each point, and this magnetic field is a reproduction of the sign and degree of the electro-magnetic field in the magnetophone at the instant that the given section of the wire was being recorded upon. That electro-magnetic field, in turn, varies in sign and degree in record of the movements of the diaphragm of the acousticon into which the speaker was talking. Inasmuch as there is only one mechanical process between the speaking and the analysis by the compass needle, there is little opportunity for distortion. As no amplifying bulbs are used, the electrical distortion is reduced to a minimum. It is safe to say, then, that the magnetic arrangement of the molecules in the steel wire is a fairly accurate picture of the sound waves that are being studied. Our task then is simply that of representing graphically the magnetic arrangement of each succeeding point on the wire. The wire is mounted on two bronze spools. A fine check mark is made at the base of one spool and a polar scale is laid underneath the spool. A similar polar scale is laid underneath the compass needle. The spool is turned one degree at a time, and a reading of the position of the needle is taken for each successive degree. (Note: It is of course obvious that the wire should be so mounted that the magnetic north line is at right angles to it; thus any magnetism will cause a deflection; and movements to the right will indicate mag-

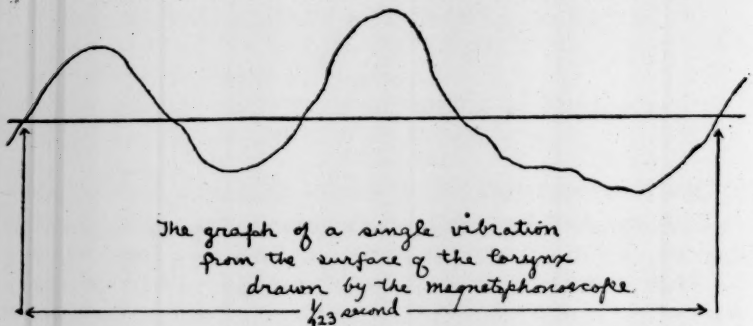

FIG. 1

netism of opposite sign to those of the left.) Figure 1 represents a curve made in that fashion. This is a graph of a single vibration. The vibrations coming before and after this one looked very similar to it. It shows what took place in the air during 1/123 of a second. Interpreting the curve, we see that there is a sharp rise in air pressure for the first few thousandths of a second, then a decease in air pressure, and a second increase to the maximum pressure, after which there is a rather gradual falling away until the point at which a second vibration is initiated.

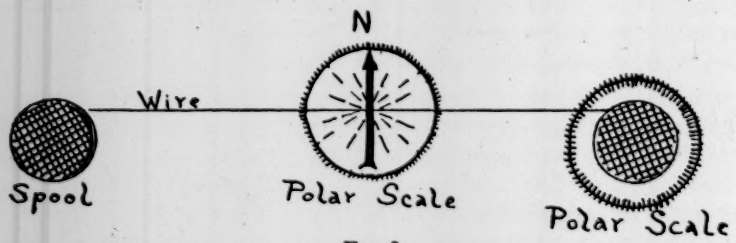

FIG. 2

Diagram showing the relations of the component parts in the simplest form of the magnet ophonoscope.

Figure 2 represents schematically the arrangement of spools and the scales employed.

It is obvious that this method, although an accurate one, is painstaking and laborious. A much quicker method and one best suited for qualitative study of speech units makes use of photographic methods of recording. In this method, instead of turning the spool section by section, the wire is pulled through the field of the magnet continuously but very slowly. The speed of the process is reduced to the point at which the inertia of the magnetic

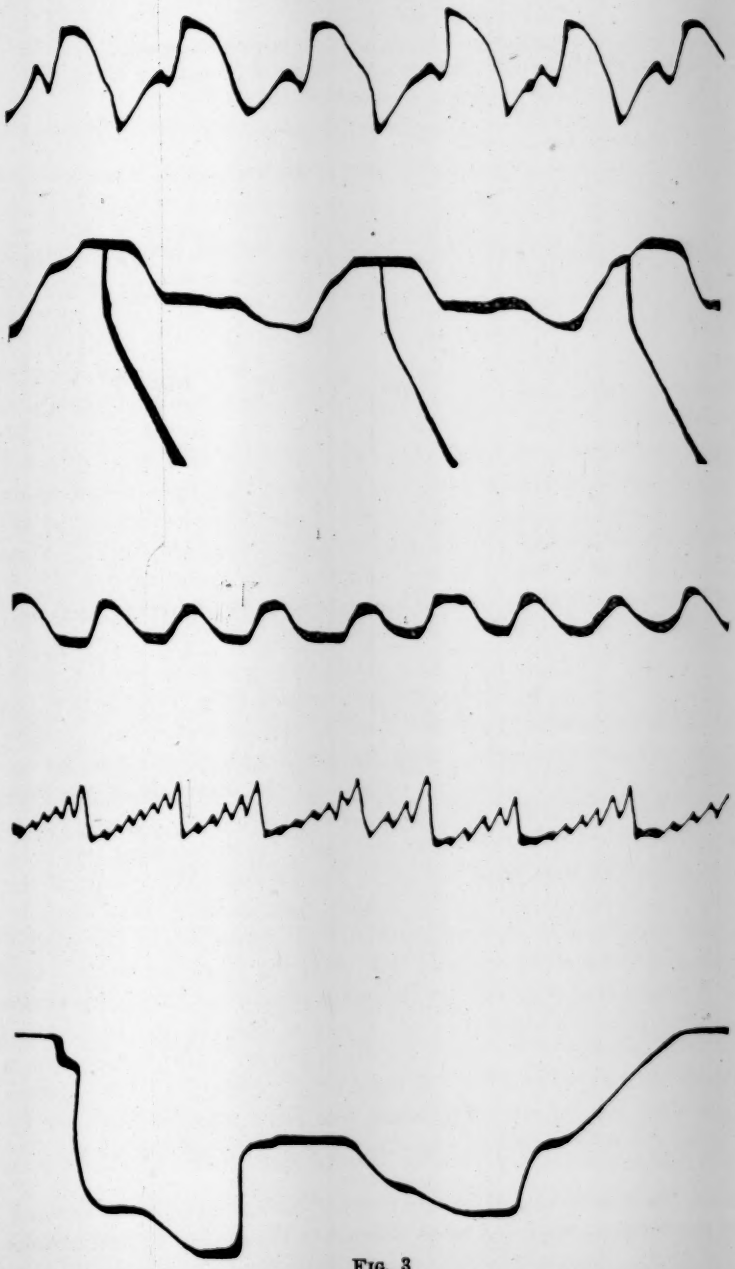

FIG. 3
Magneto phonophotographic Studies.

1. A detailed photograph of *n* as in noo*n*, a single vibration.
2. Photograph of the vibration of a violin string, frequency about 995.
3. Photograph of the vibration of a tuning fork.
4. Photograph of vowel ē (i). Note time lines, checking record in sections of .0166 seconds.
5. Photograph of vibrations at the rate of 128 per second, taken from the outside of the larynx.

needle has been eliminated. The spool is turned not by hand but by a slow clock work mechanism. The compass needle, instead of being mounted upon a polar scale, is mounted on a thin piece of board pierced by a parabolic slit whose focus is the pivot of the compass needle and whose point is directly in the line of the true magnetic north pole. Underneath this slit a strip of sensitized photographic paper is drawn by means of a kymograph. This paper is drawn from south to north. A beam of light is directed from an artificial source upon the needle so that the strip of paper as it is drawn underneath the needle is photographed except at the places where it is within the shadow of the compass needle. Thus when the wire is drawn slowly and the kymograph turned slowly the needle is made to record photographically its position from time to time.

Several attempts have been made in the past to use the stethoscope for the study of vibrations received from various portions of speech apparatus from the chest to the frontal sinus. I have found, in cases of nasality, that the diaphragmatic stethoscope applied to the nasal chambers is helpful in the diagnosis of the difficulty. Every time the soft palate opens, vibrations are allowed to pass up into the nasal chamber and cause the stethoscope to sound. That principle was made use of in the photographic study of the voice. Instead of having the subject talk directly into the telephonic mouthpiece, the mouthpiece was connected to the stethoscope and the stethoscope was laid upon the vibrating surface and those vibrations recorded on the magnetophone. Thus vibrations that are probably inaudible are made audible in the stethoscope and are recorded. The curve shown in Figure 1, for example, is a picture of the rise and fall, during a single vibration, of the tissues lying over the larynx. The same technique may be used for recording the movements of any vibrating surface of the body.

Note: In this description exact specifications have been omitted, but they will be supplied upon request to the author of this article.

SOME EXPERIMENTAL WORK IN SPEECH RHYTHM*

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THIS work in speech rhythm was begun as research in the graduate department of Northwestern and was developed into a thesis to fulfill the requirements for a Master's degree. The problem was suggested by, and the study carried on under the direction of Professor Sarett of the Northwestern faculty, whose direction was particularly valuable because of his technical knowledge of prosody. A study of the work of psychologists and prosodists revealed no experimental data bearing out the idea of a possible correlation between rhythm and emotion. Believing that the result of an investigation in such a field might be extremely valuable to the teacher of speech, I began the work; and I do feel that a system or technique might be worked out, using this as a beginning, by which students could be helped materially in their expressive work through a knowledge of rhythmic values. A knowledge of how to convey different emotions by the simple selection and variation of speech rhythms would be of value, I believe, to the student writing his oration, to the student preparing to read and interpret an emotional passage, and certainly to the student acting in a dramatic production.

The research was begun with the idea of discovering whether there is a correlation between certain rhythm patterns and definite emotions. The study divided itself into two parts—the first part being work with emotional passages from prose drama and orations, and the second, a study of the objective arousal of emotions by tapping various rhythmical patterns for recognition by groups of people.

Because I feel that you are more interested in the results of the work than you are in the method used, I have tried to short-cut by leaving out most of the preliminaries and pointing out only the most essential explanations. The term "rhythm" when here used can be understood to be "the recurrence of accented syllables varying with unaccented" of which Gummere speaks; the regular intervals to be interpreted loosely enough to establish a recogniz-

*Read at the Evanston Convention, December 31, 1924.

able system, and applied to the prose examples used. In all of the examples the simplest and most indisputable emotions were used: love, anger, grief, joy, and fear.

The method of study employed was scansion. The disadvantage of this system was of course, that an adherence to the classic metric schemes leaves many unresolved bars, many phrases which escape from the fixed pattern. Then, too, the scansion method could not always capture a rhythm, as, for instance, when the passage owed its peculiar cadence to quantity; for there is no way of separating that element and the stress element in rhythm. However, the advantage of using a system which is applicable to English because, like all the Germanic languages, it obeys the principles of stress, and which has the support of years of usage, offsets the disadvantage.

The standard for determining the metrical unit in the selections studied was: Does a certain metrical unit appear more frequently than any other in several lines, so frequently that it tends to create a metrical rhythm? If so, then it was assumed to be the norm or basic metrical unit for that passage and was classified accordingly.

All of the prose lines were broken up into rough metrical lines for the purpose of scansion. This was done the more easily to show the rhythmic pattern. The principle observed in division was, generally, one of thought—that is, the line was broken after a certain definite movement or flow of thought.

The fifty examples used in this thesis were tested by three scansions; they were scanned by Professor Sarett of the School of Speech, by Prof. Franklin Bliss Snyder of the English Department and by myself. We agreed on the scansion. To illustrate what was done with these passages: Plays were chosen in which the dramatic situation was such as to force intense emotion and such lines from them as phrased poignantly the situations and emotions of the moment selected. For example in the play "The Harbor of Lost Ships" you will remember there is a dying child who has a great fear of death. This fear is intensified to the breaking point by the words of a clergyman who forces his way in and talks of death until the child is entirely terrorized. The sister returns to find the child in great fear and agony, rapidly slipping away. She masters her own grief at losing the one thing in the world she has to love, and

tries to make him happy by drawing for him a picture of the place where he is going:

"Aye, lad/ to the har/ bour of all/ lost things/
o' lost ships/ an' the souls/ o' men/
'Tis beyond/ the stars/ beyond/ the sea/
beyond/ the edge/ o' the world/
An' 'tis there/ the mo/ thers wail/ on the hill/
an' watch/ till the ships/ beat home/
an' the/ Lord God/ comes down/ to meet them/
to wel/ come them home/ from the sea/

Another example chosen from "The Tavern" catches the moment when the hero free from the authorities, in his joy at this freedom, throws open the door in the face of the storm, stands for a minute framed in the doorway and says:

What a night!/ What a night!/
What it is/ to be free/ on a night/ like this/.

An example of the emotion of anger occurs in a passage from Henry Arthur Jones' "The Lie" when a girl who has sacrificed everything for her sister learns of that sister's betrayal of her and breaks out in condemnation:

"She/ told him?/ Say that/ again/
She did/ n't. She could/ n't
No! No!/ Lucy/ She—/ No, no/ no, no/.
It/ isn't/ possible/ it is/ n't true/
Where is she?/ Where is she?/
She shall tell/ him the truth/ before/ me. I'll make/ her.
No!/ she shall/ tell him/
But/ she shan't/ escape/."

If you saw the play "Liliom" you will probably recall the decided rhythmic flow of the lines which Julie speaks over the body of her dead husband, when she pours out all of the pent-up love which she has guarded from him during his life:

"Sleep, Lil/ iom, sleep/
It's no bus/ iness of hers/
I nev/ er ev/en told/ you/
But now/ I'll tell/ you—now/ I'll tell/ you—
you bad,/ quick-tem/ pered, rough/ unhap/ py, wick/ ed, dear/ boy
Sleep peace/ fully Lil/ iom
they can't/ understand/ how I feel/
I can't ev/ en explain/ to you/ —not ev/ en to you/ how I feel/

This illustrates what was done with the twenty-five prose passages of the plays used. It was found that they fell easily into definite

rhythmical patterns to which the rules of scansion could be applied with satisfactory results. It was found, also, that passages representing the same emotion even though they were written by various authors revealed certain characteristic meters, pointing to the fact that certain emotions tend to express themselves in a certain length of line, a rising or falling movement, a certain type of foot. That type of anger which can be characterized as a dull, quiet resentment usully based on a fundamental hatred, and often expressed when the object of the anger was distant either in time or space fell into iambic meter with lines of regular unstressed beginning. The length of line was as a rule five feet or more. The rhythm was sometimes slightly complicated by the introduction of an extra accent or a different foot athough the basic iambus was always evident. However, the type of anger which is caused suddenly and results in a quick sharp outburst, although having the basic iambus or anapest, is so complicated a rhythm as to afford difficulty in determining the basic foot. The spondee was found as opening, closing and occurring within the line. The lines were found to be notably shorter than those used in the expression of sustained anger, generally *less* than five feet in length, say three or four. Lines expressing the emotion of fear were practically indistinguishable from those expressing anger, for there again was found the complexity of rhythm due to the introduction of extra metrical accents and direct attack. Joy fell into two feet anapestic lines. The rhythm of love was very complex. The basic foot was varying iambus and anapest, with the frequent introduction of the amphibrach. The lines were fairly long, generally over four feet in length. In quieter passages the iambs and anapests flowed smoothly but in the more intense ones extra accents marked the change in degree. The rhythm of grief was quite clearly iambic meter in four, five and six feet lines.

The method of procedure in the study of the orations was similar to that used in the drama. The emotional passages required were found most often in the perorations although an occasional opening burst of defiance would place a decidedly emotional element in the introduction of a speech. The orations differed slightly from the prose drama—the emotions had to be variously interpreted, broadened to include rather than one person as object, many, a cause, an abstract thing. Anger includes defiance of a ruler, of

oppression, of an enemy country. Love includes love of a superior officer, a compatriot, the personification of a country. Grief may be a personal grief caused by the loss of a friend, or grief at the crash of an ideal. In the scansion the basic feet—the pæon, the amphibrach, the pyrrhic, etc.—appear much oftener than in the drama.

An example of the scansion is this passage from Robert Emmet's "Protest Against Sentence as a Traitor."

"When my spir/ it shall/ be waft/ ed to/ a more friend/ ly port—/
When my shade/ shall have joined/ the bands/ of those mar/
tyred he/ roes
who have shed/ their blood/ on the scaf/ fold and in/ the field/
in the/ defense/ of their coun/ try and/ of virtue/
this is/ my hope/
I wish/ that my mem/ ory and/ my name/ may an/ imate
those/ who survive/ me
While I/ look down/ with compla/ cency
on the/ destruc/ tion of/ that perfid/ ious gov/ ernment/
which upholds/ its dom/ ina/ tion by blas/ phemy/ of the/
Most High/

In general the emotional passages of the orations were found to run true to a rhythmical pattern and at times to unvarying meter. Grief fell into the iambic and anapestic foot with the oratorical pæon, the lines ranging from pentameter to hexameter and septameter. Love was distinguished from the ruggedness of more vigorous emotions by the tendency to unstressed openings and closings for the lines. The most significant thing about the rhythm of anger was the opening and closing of the iambic and anapestic lines with heavy stresses and the predominance of heavy accents or stressed syllables within the lines. The length of lines ranged from trimeter to septameter.

I have stated that there was no experimental data bearing out the idea of a possible correlation between rhythm and emotion, and thus far I have discussed only the theory that if one experiences a decided emotion his utterance will shape itself in a definite rhythmical pattern. That the reverse may also be true is suggested by Wundt. He suggests and discusses briefly the idea that certain definite rhythms may create or give to an auditor feelings or emotions. He points out, too, the value of using such rhythms as a means both in poetry and music of portraying emotions and arousing them in the auditor.

In order to carry out this part of the experiment a series of ten

rhythmical patterns was devised. This was done by studying the various meters in certain poems of definite color and mood, by studying the rhythms revealed by the scansion of the prose passages in drama and oratory used in the work already mentioned, and by trial and error tests with a few isolated individuals who were more or less aggressively rhythmical. The test, which consisted of tapping these rhythmical patterns with a sharp steel instrument or with a pencil on a surface of wood, was given to five groups of students in the colleges of Liberal Arts and Speech. The total number of students so tested was 134. For five of the patterns no guide or suggestive word was given to the students, whereas, for the other five he was given the names of several emotions from which to choose.

The results showed that the majority of the subjects reacted emotionally to the rhythms tapped and that many of them even when given no emotional guide were able to record their impressions in terms of mood or feeing. These studies and their results would seem then to raise a strong presumption in favor of the theory that prose which is written or uttered when the author is under the influence of an emotional situation tends to assume a definite rhythmical pattern, that this rhythm or cadence can be caught in part in the formal bounds of scansion, that certain types of emotion such as grief, anger, joy and fear tend to direct the speech of the subject into patterns which repeat themselves often enough to be recognizable as the rhythms of grief or joy, that simple rhythms even if entirely separated from the word and emotional settings, and mechanically presented before a group, establish by themselves a definite impression of emotional mood.

One is conscious that a year's study in the field of rhythm is very slight but if through a development of the beginnings made here the teacher or student of speech is able to approach a piece of literature not only with a knowledge of the message it contains but also with an understanding of the emotional rhythm contained in it, and its audience-effect, and with that knowledge is able to give complete expression to the selection, the time and effort will seem, indeed, well spent.

LEARNING MATERIAL FOR ORAL INTERPRETATION*

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Francis Bacon once observed that "If you read anything over twenty times, you will not learn it by heart as readily as if you were to read it only ten, trying to repeat it between whiles, and when memory failed, looking at the book."[1] If this statement is true, it is of considerable importance to all students, and more particularly to students of interpretation, for in the latter field it is obvious that much time must be spent in committing material to memory.

"Recall," as used in this study, means an attempted reproduction of what has previously been studied with a view to learning. This reproduction may be oral, written, or sub-vocal. Recall, as considered here, is used by many people in order to determine the amount of progress they have made on a special task, without, however, any conscious appreciation of its value in learning. In all probability its use is prompted by a fear of studying the material more than is necessary. On the other hand, this use is consciously avoided by many other people because they would say, it takes too much trouble, or it takes too much time. This excuse really means that one recall requires more time, and more mental activity, than one reading.

In studying the question of the value of recall in learning, one finds that there have been recorded about a dozen investigations, dealing almost altogether with nonsense material. In only one case, however, has there been any attempt at practical application of the principal to a specific branch of learning, with tests devised to determine the value of it, i. e., the memorizing of foreign languages. Such evidence as does exist tends to support the hypothesis that recall is of value in memorizing.

In the early stages of this study, several professional readers were interviewed, the object being to determine what methods were used by these people in preparing material for their recitals; to find

*Digest of M. A. thesis done at the School of Speech, Northwestern University.

[1]Novum Organum, 1620, translated by James Spedding, edition of 1863, page 229.

out the amount of recall used in each method; and to find out the relative efficiency of each method as determined by the person who used it. It was found that in all cases save one, a great deal of recall was used, and that it was considered an important factor in the effectiveness of the methods employed. In the one exception, recall was not used to any notable degree; moreover, the method was not considered especially effective.

Later in this investigation, the subjects used were seventy students at the Northwestern University School of Speech. Of these there were six groups, comprising four classes. They were so grouped as a matter of expediency, since it was easier to conduct the experiments with groups already formed. Both men and women were in each of the groups.

The material used by these people was a poem by Padraic Colum. It is entitled "An Old Woman of the Roads," and may be found in "The New Poetry," an anthology by Harriet Monroe and Alice Corbin Henderson. This poem was chosen because it is more or less representative of selections often assigned to students, because of its well-marked rhythm, because of the auditory as well as visual imagery contained therein, and because it combines literary merit with simplicity. Each of the six groups studied this poem.

Most of the investigations of recall lack the significance they should have because the method of procedure and the material employed are unnatural and artificial. Consequently, the methods and materials used in the present study were planned so as to avoid artificiality. The tests were conducted in the regular classrooms, at the regular class hours—for groups III and V, the first and second class hours in the morning; for groups I, II, IV, and VI, the first and second class hours in the afternoon. It is believed that because of this arrangement diurnal variations in efficiency and fatigue are slight. Because they studied aloud[2], students were seated as far apart as possible. Then explicit instructions were given as to the methods of study to be used, and the signal at which a change from one method to another (from reading to recall) was to take place. A mimeographed copy of the poem was given to each member of the group. Each signed his name at the top of the paper, which was folded so that all might start the learning

[2]The disturbance thus created was no greater than normally exists in and around the rooms where these people are accustomed to study such material.

after a given signal and not before. This was given, and students started reading the poem aloud, until the signal was given to use the recall method. Reading meant simply that,—over and over again, aloud, from beginning to end, at a rate natural for and determined by the individual. Recall meant repeating aloud from memory as much of the poem as one could, then prompting one's self from the paper, and continuing from memory, always from beginning to end, never going over one line, one stanza, without all the others. The various methods of study used—different combinations of reading and recall—are given in the summary table. The number of subjects in each group is also given in the table.

At the end of eighteen minutes of study, each student turned his paper over and wrote on the back of it all that he could remember of the poem. The time at which each finished was noted, although in the case of group I the time was not so accurate as for the other five groups. It may safely be said, however, that the time of writing was longer for the members of the first group than it was for the others. At the end of three weeks, a second test was given —students were allowed ten minutes in which to write whatever they could remember of the poem; they were required to spend the full ten minutes thinking about it even if they could write only a few words.

A summary of the results of the tests, together with the method used by each group and the average intelligence rating and average scholastic grade for each group, is given in the accompanying table.[3]

[3]The information regarding intelligence ratings was obtained from the Personnel Office of Northwestern University. The Scott Company test was used in securing these ratings, with sections G and H added, as they are designed especially for university students. This test is given to all students upon entrance.

The scholastic ratings were computed upon the basis used at Northwestern University:

One hour of A credit is rated at three points.
One hour of B credit is rated at two points.
One hour of C credit is rated at one point.
One hour of D credit gives no value in grade points.
One hour of E work gives a grade point value of minus one.
One hour of F work gives a grade point value of minus two.

The sum of grade points is divided by the number of hours of class work per week carried by the student. The resulting number is the average grade of a student for a semester.

TABLE SHOWING SUMMARY OF DATA FOR ALL GROUPS AND FOR ALL TESTS

1		2		3	4	5	6	7	8	9
Group Number	Number of Persons in Group	Reading	Recall	Time Required to Write	Test No. I — Number of Words Correct and in Correct Order	Test I—Score in per cent of Words Correct	Test No. II—Number of Words Correct . .	Test II—Score in per cent of Words Correct	Intelligence Rating (Average for group)	Scholastic Rating (Average for group)
I	11	18′	0′	16.182	119.364	68.208	18.73	10.70	49.455	1.7495
II	9	15′	3′	11.770	110.880	63.394	39.00	22.29	51.888	1.3464
III	16	12′	6′	10.305	146.990	80.177	34.25	19.57	57.499	1.5852
IV	18	9′	9′	11.880	150.008	85.718	36.88	20.98	51.500	1.5293
V	8	6′	12′	7.375	157.990	90.280	47.00	26.86	52.125	1.6843
VI	8	3′	15′	7.625	158.500	90.571	55.25	31.57	52.250	1.4901

Please note the two divisions in column one and column two. The first part of column one gives the group number; the second part of column one gives the number of persons in the group. In column two are given first the amount of reading used (the number of minutes devoted by each group to reading) and the second the amount of recall used (the number of minutes devoted by each group to recall). It should be remembered that recall means repeating aloud from memory, and that it included only enough reading so that the subject might prompt himself when his memory failed.

From this table one may observe that the greater the proportion of time employed in recall during the learning period the greater is the effectiveness of that learning. This "greater effectiveness" is measured by the amount of material remembered immediately and after a period of twenty-one days. Thus, the group employing Method VI (three minutes of reading followed by fifteen minutes of recall) learned 90.57 per cent of the material in the same period of time that the group using Method I (no recall) learned 69.04 per cent of the same material. So Method VI may be seen to be 31 per cent better for immedite retention. Also, after a period of twenty-one days, the group using Method I had retained only 10.7 per cent of the material, whereas the group using Method VI had retained 31 per cent. So again the method employing recall is found to be superior, and this time by 195 per cent. Surely this is a significant difference.

Also, in each case save one, the more time spent in recall, the more rapid the learning—that is, the more material was learned during the eighteen minutes of study. As will be noted from the

table, the exception occurs in the case of the average of Group II for immediate retention. (Column 4, row II). It is believed that this discrepancy is due to a certain lack of effort on the part of members of this group, which was observed during the test, and which seems to extend throughout their school work, as evidenced by their scholastic average. In spite of this it will be noted that the score for later retention was considerably greater for this goup than for group I. The other discrepancy is found in columns 6 and 7, row III, where it may be noted that there is a decrease in the amount of material retained by group III at the end of twenty-one days. No cause has been found for this, but it is slight, and is assumed to be of slight consequence.

So, in practically every case, recall was found to be of value in learning the material used in this series of tests. From the testimony of those questioned early in the research, one may observe that recall is of value in learning other types of sense material as well as in learning simple poems.

In general, then, one may conclude that recall is of value in learning material for oral interpretation, since:

1. After a few preliminary readings, the use of recall makes the learning more rapid.

2. The use of recall makes the learning more thorough, for the material learned thus is more completely remembered after a lapse of time.

3. Recall tends to be valuable in learning in proportion to the amount of time spent in its use, after the time required for the few preliminary readings which are of course necessary in order that one may have something to recall.

In view of these conclusions, it would undoubtedly be well for teachers of interpretation to explain this method of recall in learning to their students, and to require them to give it a thorough trial. The method should of course be used with due regard for individual differences; no plan is apt to be best for all students. However, a short experiment could be easily devised and quickly made in order to discover individual differences in the value of the recall method as opposed to the reading method. For instance, two short poems, on the order of the one presented here, and of the same relative difficulty, could be given to the students in a classroom, to be studied as in the experiment discussed here. One day the class

could learn one poem just by the reading method, another day the other poem by a method using much recall. The results of the two methods, both for immediate retention and for later retention, could be obtained and tabulated without much difficulty and compared as regards the records of individuals. In the cases where the reading method proved to be more effective, that method should be employed for further learning; in the cases where recall proved more effective, it should be employed for further learning. In other words, once having gathered the information as to which method is best adapted to the individual, the teacher can easily suit the instruction to the individual needs of his students.

The same sort of procedure might be used by any individual in order to determine which method best suited him. It would take a few minutes of extra effort to do so, but if a change in method based on the results of such effort were to result in the saving of a great deal of time—such as the 195 per cent increase in efficiency shown in the table—such extra effort would certainly be well expended.

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ORAL READING AS AN INTELLIGENCE TEST*

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IN his annual report this year, President Butler of Columbia University somewhat startled the thoughtful segment of the world

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—which theoretically includes its academic portion—by announcing that the tide of popular ignorance had risen higher than at any time since Abelard. This is a curious statement when there is apparently so much evidence to the contrary. Never were there so many schools and colleges, never was there so much printed matter in such wide dissemination. Schools and colleges might be considered philanthropic institutions and hence maintained with the proverbial philanthropic recklessness as to profit and loss. But publishers are not philanthropists, and do not and cannot continue to publish papers and books at a loss. If then it is true that never before were there so many papers and books published, it must follow that never before were so many demanded by the public and presumably read by them. The bulk is indeed staggering—we are all wallowing in an ocean of print. Why and how, then, the rising tide of ignorance which President Butler bemoans? It seems on the face of it a flat contradiction.

Books are the chief means of information—never so many books and eager readers as now—yet a competent and cautious observer tells us that people have not for centuries been so ignorant. There are only two possible ways out of the dilema that this dictum throws us into. The first is that the books of to-day are poor. Such a notion cannot be maintained for a moment. The general level of expert knowledge, of the facts of nature and of society, was never so exalted as now. Perhaps not even Mr. William J. Bryan or the States of North Carolina and Tennessee would dissent to this as a general proposition, though they would except the case of the strange mania of some experts to insist upon the process of Evolulution. Certainly, too, one of the phenomena of our time is that all expert knowledge is taking its pen in hand to give the public a piece of its mind. Thus the first solution is untenable. The second is that these books of information purchased by all this eager band of readers who support this equally eager band of publishers and experts that disseminate this information are universally misread. That this is the correct solution, I need not tell any of the thin red line of heroes before me, the forlorn hope engaged in the teaching of reading. People are ignorant because they do not know how to read.

The average educated man gets nothing out of his reading except some ideas which aren't there—some ideas which the writer did

not intend. The state of affairs was exactly opposite in Abelard's day. Then the average educated man was in the habit of getting out of his reading precisely what the writer intended. And as he got these ideas straight in the first place, he communicated them straight in the second place to the people who couldn't read. Hence the high level of intelligence in Abelard's day; hence the low level of intelligence in President Butler's. But whereas Abelard would have said that the remedy for ignorance lies in teaching only a few people to read and making sure that they are accurate readers, the educational world of to-day says that the remedy lies in teaching as many people to read as possible and never caring whether they are accurate readers or not.

In the present day there are as many sins committed in the sacred name of Psychology as were ever committed in the past in the sacred name of Religion. The very worst of these sins is assuming that children know how to read though they have never been taught. They are taught to recognize letters, then to recognize groups of letters into words, then to recognize groups of words into sentences. And then—in the sacred name of Psychology—all teaching in reading stops. It is assumed now that the child knows how to read. As well assume that you make a man a good carpenter when you give him a box of tools. The average educated youth is entirely ignorant of the fact that the meaning of a sentence does not lie in the words at all or even in their groupings; that it does not depend upon anything printed but upon something unprinted and unprintable: the precise intention of the writer in making use of the words to which he has entrusted his meaning. The average educated youth is ignorant of the fundamental fact that print is but a rough makeshift for the human voice, and that the reader will get the wrong meaning unless he discerns the way the writer would handle those words if he were speaking—unless, in short, he reads into the makeshift of print the emphasis, inflection, and attitude the writer's voice would indicate. Accurate reading, thus, means the identification of the reader with the author. To the average educated person, reading means the submergence of the author in himself.

How could it be otherwise? Where is accurate reading taught? In the elementary schools? In the High schools? In the colleges? It is taught nowhere except in the forlorn group I see before me. A group whose work is so underestimated by colleges in general that

a certain notable teacher in an institution not far away from where I stand remarked the other day that as employees of a college he placed teachers of Reading in the same class with Elevator men. He little dreamed that in a startling and unintended sense, he was making a comparison as sound in figurative meaning as it was literal in voicing academic reputation. The teacher of reading in a college is indeed an elevator man. All the higher floors of college teaching are quite inaccessible without him. If this Olympian critic could see the hash his students make not only of their assigned reading but also of his excellent lectures—since never having been taught the architecture of speech they are not even able to listen properly—he would understand that not only is the teacher of reading the college elevator man but that most colleges, and especially his own, are sadly deficient in elevators. Thanks to the psychologists, reading is no longer taught in the schools; thanks to the colleges, the teaching of reading is considered an inferior branch of education. Consequently what is left to the educational world but to deplore in dignified despair and unimpaired complacency the rising tide of ignorance?

I sometime ago proposed to the Entrance Examination Board the inclusion of Oral Reading as an intelligence test. I explained —and seemingly proved to them—the vital necessity of such a test and how if we required one, the schools would be forced to take up again the teaching of accurate reading long since abandoned at the behest of psychology and the necessity for basket work and other parlor accomplishments. I explained the technique and worked out the program of such a test. What do you suppose my answer was? "Yes, yes," said they, "what you say is true enough —we all see the main trouble is that students come to us not knowing how to read. But we have no one to administer such a test as you propose. It needs technical training." The poor dears thought it had something to with *elocution!* I explained again that my test concerned only the student's grasp of the intention of the writer in using his words, that such oral reading as I proposed was only a reliable record of what he had received from his silent reading—a window as it were into his brain, that it had nothing more to do with elocution than it had to do with gesture or the hiccups! And then what do you suppose was my answer? That the persons who would administer such a test were probably not accurate read-

ers themselves. And with this startling admission the matter rested.

Perhaps you will think this, as I did, another reason why it ill becomes the educational world to bemoan the rising tide of ignorance. It is something like the American Bar Association bemoaning the fact that Americans are more lawless than all the rest of the civilized world put together. It is conceivable that the tactics and ideals of the American Bar have something to do with our lawlessness. It is conceivable that the psychologists in abandoning the teaching of reading in our schools have something to do with the rising tide of ignorance not only among their students but among their teachers. I know that some students of mine came to me with glee the other day. "Why," they chuckled, "Professor So and So read us Browning's Last Duchess in his literature course and he gave us the wrong meaning just six times." This of course was an embarrassing situation for me. I changed the subject. One of the most intellectual English students the Columbia University Graduate School ever produced took my summer class in the Oral Study of Literature. He was preparing to teach in the Fall and though he had gone through college and the graduate school without the slightest suspicion of incapacity, he found when he neared the actual business of teaching that something was vitally wrong, though he didn't know what. After finishing the course he said to me: "I am appalled to find out that I have never got the exact meaning of anything I ever read. Don't they know we don't get it? And if they know, why don't they do something about it?" This too was embarrassing to me. Elevator men in college are not supposed to criticize the educational system. I changed the subject. For not only was I an elevator man, but I was employed in a college where there is only one elevator and it can take up to the higher levels only a strictly limited number of students. The rest are supposed to be able to walk up, and indeed suppose themselves to be capable of doing so unassisted. As a matter of fact—to elucidate my allegory of elevators—I am really condemned in my class to cripples. Few good students elect my courses not only because they have imbibed the academic contempt for a kindergarten course which teaches reading, but because no student who is out for high grades ventures to elect me. Students who have been used to high grades by reason of memorizing the opinions of their instructors

do not fare well in a course which depends upon individual thinking. So my course is blacklisted by Phi Beta Kappa endidates. I do not wish to imply that all key-men are only memorizers, but merely that it is easy enough in a lecture course to get a high grade if you memorize the right thing. I once overheard two Barnard girls on their fluttering way to an examination. Said one of them: "Well, he's sure to ask what those four laws are. So I've got them by heart although I haven't the least idea what they mean." "You don't know what they mean?" cried the other, "I'll tell you." "No, no!" cried the first girl. "Don't tell me. I've got them by heart now, and that would only mix me up."

The reason people don't know how to read, as we who teach reading have all found out, is two-fold. They don't get the individual thoughts of the author right in the first place; and in the second, even when they get them right, they refuse to leave them in the way the author put them.

People in general, like the professor who unfortunately read aloud the Last Duchess to some students of mine who had just been studying it, think that the emphasis and attitude of the written word are matters personal to themselves alone instead of being rigidly dictated by the author. Theoretically of course they know that the written word is only the spoken one, and that if you repeat the words of a speaker without his emphasis and attitude you falsify his meaning. Still they go on feeling in some perverse illogical way that they have a right to read as they please provided they know the dictionary meaning of the words. If you tell a student that isn't what the author meant, he takes on an aggrieved or belligerent air. "That's the way I interpret it. You can't deny a free-born American citizen his rights. There are the words, they can mean that. I have as much right to interpret them my way as you have yours." I explain that neither of us has the right, that only the author has the right, and that in each sentence he rigidly dictates the emphasis and the attitude of the next sentence. But naturally they are quarrelsome. Here they have reached the mature age of twenty, and I am apparently the first person who has ever told them that words are not ideas, that words are only the vehicles of ideas, that the ideas themselves lie in the emphasis and the attitude! But if students do not perceive this even in the simplest and most straightforward reading, how much less do they

perceive it in the kind of reading we ask them to admire? Good writers are not content to say things simply and directly. The better the wretched creatures are the less explanatory they care to be. The more they have to say the less directly they say it, preferring hints and suggestions and other obliquities and iniquities. The cream of literature is irony and satire. One finds to his amazement that scarcely any student comprehends a writer's meaning when he is satirical. He only feels vaguely that there is something queer and that the man is probably joshing. It is bad enough to get a wrong meaning because one fails to see the emphasis the writer intended, but to be unable to perceive the attitude in his words disposes at once of the very best of literature. Only when the attitude and the emphasis of the writer are *your* attitude and emphasis, can you understand him; and the better the writer the more he exacts this from you.

But even when people get the right meaning sentence for sentence, they are still likely to get the wrong meaning of the whole paragraph. This is also because they refuse to identify themselves with the writer and instead submerge him in themselves. They disregard the major thought in favor of a minor one with which they happen to have the more lively personal associations. This comes about as we all know, because impressions in reading are received not all at once but one at a time and one *after* another. Even the most careless and individual eye cannot confuse the background of a painting with the foreground, because the artist has indicated which is which and the eye gets the two parts of the picture at one glance. But though the writer has also indicated which is the background and which is the foreground of his picture, we do not get both at the same glance. We get them one after another in point of time, and hence unless we leave the proportionate parts of the picture as the writer has left them, we can easily mix up the background with the foreground. So universally do careless readers commit this fault that I have come to the conclusion that bad as is the misapprehension of emphasis and attitude, worse still is the inability to comprehend the gist of a passage. Consequently I devised for myself a class technique: Give a summary first and read the article afterward.

Up to this point I had already found reason for much dissatisfaction with the books of reading material I had been using.

They were all too full of oratorical, highly colored matter, sound and fury, but signifying little, phosphorescent without light or warmth. It was, however, when I came to insisting upon a summary as a test of accurate reading that I saw the greatest shortcoming of the usual material in a reading class. Its emotional content so far outweighed its rational content that there was almost nothing to summarize. I therefore set to work to gather material which should possess enough emotion to make interesting oral reading and enough thought to provide a summary. Once I had got this material together, I discovered a third thing. If a student cannot summarize a paragraph in one short sentence, he doesn't know what it says—he knows only what it is about and some of the things that are in it. It was then that my lumbering mind perceived what I ought to have seen twenty years ago when I first began to correct examination papers. Students are not verbose because they are inexperienced with language. They deliberately darken their counsel by a multitude of words because they are trying to hide in them how little they know. These cuttle fish of ours emit clouds of obscurity not through necessity but from the instinct of self-protection. Out of the fulness of the heart the mouth may speak, indeed; but on an examination paper an abundance of words floweth from poverty of the mind. The most honored academic principle I know anything about is that if you only say a mouthful some of it is sure to be right. Consequently I made it a rule to have a one-sentence summary. An enumeration of every thing in the paragraph is memory; the gist of the thing in one sentence is intelligence.

Correct apprehension and correct comprehension. Here is the oral reading Intelligence Test I proposed to the Entrance Examination Board. Although it may be malicious to say so, I must confess that the most intelligent objection I got from them was: "The people who conduct our examinations aren't intelligent enough to administer it."

This of course is not true, in essence. But it is true in result. Everybody—and this includes even the faculty of Columbia University—is an inaccurate reader unless he has formally set himself to learning how to read. Any intelligent and conscientious adult may teach himself how to read accurately. I myself did not discover that I didn't know how to read until long after I had left

college—and then I felt somewhat bitter toward an educational system that had left the chief thing untaught, the thing basic to all the rest. I will grant you that most adults never find out that they don't know how to read and go on in blissful ignorance that they are miscomprehending, but most of them could teach themselves how to read accurately if they wanted to do so. But no college student can teach himself to read accurately. He has not the wherewithal to do so, any more than he can look up a word in the dictionary if he doesn't know what the word is. The only way to secure accurate silent reading in young people is to check up by having them read aloud and then check up their comprehension of what they have just apprehended by forcing them to give the gist of it in a short one-sentence summary.

This is laboratory work. It is perhaps one of the most amusing things in an academic world where there are so many anomalies, that scientific methods have so slowly entered the genteel domain of the teaching of English. Until they do so, President Butler may go on lamenting the rising tide of ignorance in spite of the fact that a hundred times more papers and magazines and books are read today, and that they are more thoughtful anad have more accurate information in them than ever before in recorded history.

ANALYSIS AND SYNTHESIS IN ARGUMENTATION*

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AN ARTICLE entitled "Logic and Argumentation" in the November QUARTERLY JOURNAL expressed a number of opinions not complimentary to the teaching of argumentation as at present practised. I propose to examine some portions of this article because my own complaint against our present teaching of argumentation, as represented in the textbooks, is not dissimilar. The article mentioned puts forward the following contentions:

I. Argumentation has not fully assimilated logic; it has been content with the traditional logic, and has used only fragments of this.

II. The logic we actually use in the texts is not sufficiently guarded against the misapprehensions of students. They are allowed to fall into

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logical errors through the too condensed or the too elementary statements of logical principles in texts on argumentation.

III. Those teachers who decry the woodenness of the traditional syllogistic logic have retained the syllogistic brief, itself a wooden instrument.

IV. The steps in analysis by which the main issues are reached are presented as a process of subtraction: remove from what you know of the question the waived, the admitted, the irrelevant matter, and you have (with a little sorting out) the issues. In other words, there is in the texts on adequate description of relevance.

It should be said that these four statements are not found in so many words in the article under discussion. I have taken the liberty of "reading off"—to use a philosophical phrase which Mrs. Graham approves—the meaning of her charges in view of the whole situation. In consequence, some of the ideas I impute to her receive perhaps a different emphasis, but I hope to avoid misrepresentation of a very interesting essay.

I agree with Mrs. Graham that the traditional logic alone has been used in the most popular texts on argumentation, and that this logic lends itself most readily to the analysis of bits of argument, rather than to the description of the total argument on a public question. Thus, the recognition of analogies, causal arguments, syllogisms, in the course of a long speech is an easy exercise for students who have studied an ordinary text; the refutation of such arguments is well explained in the books, and readily practised by students. But the total drift of the speech goes undescribed. We recognize types of argument in little, but we have no vocabulary for the argument as a whole.

Mrs. Graham's second complaint begins by noting, in effect, that students are not as logical as they should be: they draw analogies by heaping up likenesses with no regard to essential likeness; they make generalizations on the basis of mere enumeration of particulars, with no attempt to check their thinking by other tests. Even with perfect textbooks, students would, I fear, still fall into errors such as these. Before we can blame the books, we need an exhaustive examination of their treatment of analogy and generalization. Such an examination the author of "Logic and Argumentation" does not report. After an inspection of a dozen or so texts, my verdict is that most of them handle analogy well enough, but perhaps overemphasize the mere numerical factor in generalization and thus actually tend to lead students astray. Thus, the

texts often tell us that a perfect induction is one in which all the particulars are known; the ideal of induction, then, is a complete enumeration; and, for the student, emphasis is placed on observing a sufficient if not a complete number of instances. It is true that at the same time the texts point us to causal probability as one of the tests of a generalization, but this is not emphasized, although it is the most significant element in the newer logics and in common sense.

The syllogistic brief is the ground of Mrs. Graham's third charge. Her example of erroneous use of it seems to me unimportant: if students always apprehended textbooks correctly and at once, teachers would be rather less useful members of society than they are. What is worth noting is the assumption that the standard brief is syllogistic. If we turn to *Argumentative Writing*, by Buck, we find a form of brief which is definitely syllogistic: first the principal syllogism, then the syllogisms underlying it. But this is far from the standard form. If we turn to Foster's well-known book, we find one attempt to work the mainheads of a brief into syllogistic form. But for the rest, what is the common brief but a device for separating what we think from why we think it? Is any one—teacher or student—in scrutinizing such a brief conscious of the implied syllogisms? Argumentation, in actual practice, gets along very well without the syllogism; it woud not get along without the brief.

Mrs. Graham finds that Woodrow Wilson's speech advocating a declaration of war would be distorted if compressed into the standard brief form. This is true in one sense of all speeches; it is true in a special sense of persuasive as distinguished from narrowly argumentative speeches. The difficulty may be resolved by noting that the rhetorical plan of a speech is not necessarily that of the brief: the order of arguments in a brief may be shifted in actual delivery; the brief cannot be expected to reproduce the color and tone of the reasoning; the "appeal" is generally not found in the brief.

Though I do not think Woodrow Wilson's war-speech represents anything new in argument, I sympathize, as I think we all must, with Mrs. Graham's wish to introduce "the natural process in argument." Students do reason rather woodenly, do overuse such catch-words as practicability, justice; they do tend to de-

liver the brief rather than the speech made from the brief; they do neglect the whole economic situation with which they are dealing—because they do not understand it. But perfection is not to be expected of any man, and certainly not of the undergraduate, who—naturally enough—has scant notion of the subjects he discusses, is new to logical method, and almost unconscious of rhetorical method. The laws of any art are a hindrance at first; they cause stiffness and awkwardness that may make both teacher and student discontented; but this impatience at the slowness of human development should not too readily be translated into discontent with those laws.

It is the opening and the alternative-remedy speeches which Mrs. Graham finds it hard to force into the mold of the brief. If, in governing the practice of students, a distinction is made between three things: the full brief or complete study of a question, the brief cut down for the purpose of a speech, and the speech-plan or guide to composition, some of the troubles with the brief will, perhaps, disappear.

The last and most important charge contained in "Logic and Argumentation" is that in the usual description of finding the issues there is no adequate account of relevance. After examining a number of the well-known textbooks, I find little in them beyond advice to subtract the irrelevant, the waived, the granted matter, and then to sort out the remaining ideas; as a result of this process, the main issues are expected to appear. Here, I think, Mrs. Graham has done a service by pointing to a serious weakness in the texts if not in the teaching of argumentation.

This weakness of the texts on the problem of analysis seems to explain the most striking weakness of students. Their most striking weakness is an inability to see what must be proved to establish a proposition. They can go through the motions of analysis: immediate cause, origin and history, definition of terms, etc., but they cannot so readily find the issues that will commend themselves to an intelligent hearer. It would be a great gain if we could get students to the point of asking more intelligent questions of their debate-subjects—if they had a better sense of what needs to be proved to establish a proposition. Actually, there is little in the texts to emphasize the need of a close and sufficient connection between the proposition and the main heads of the argu-

ment. It may be worthwhile to report what is found in some of the texts.

Some outline carefully the steps in analysis from the immediate cause down to finding the issues through the clash in opinion. Such are the books by Baker and Huntington; O'Neill, Laycock and Scales; Stone and Garrison; Foster. Others minimize the formal arrangement into steps without ignoring it; these books are simply more sketchy in their treatment. They tend to turn to handy forms of stock issues such as "political, economic, and social benefits," though they do not deal at length with these. Such are the books by Covington, Ketcham, Pattee, Shurter. There remain two books which contain something rather more suggestive of the actual mental processes involved in finding the issues, though neither is satisfactory. Each of these is called *The Art of Debate*: the one by Shaw, the other by Alden.

Alden's treatment is distinguished by extreme simplification. He omits the steps, says nothing of types of proposition, but rests entirely on a few well-chosen examples of analysis. These he offers as examples of the way in which a proposition has to be translated into other propositions more capable of immediate proof. I suspect that more can be done with Alden's notion of "translation" than has yet been done.

Professor Shaw's method is perhaps too well known to require description; it was placed before readers of the QUARTERLY JOURNAL in 1916; his mode of analysis has been available in the form of a loose-leaf book for use in briefing at least as long. His recent book adds nothing material, though it has the advantage of showing the method as an organic part of a general text. Shaw's additions to the conventional scheme (which he uses with the omission of the clash in opinion) are contained in a chapter entitled "Surveying the Proof." This highly elaborated essay is simply a reversion to the idea of stock issues; this idea presupposes that there are types of proposition, and these Mr. Shaw finds in propositions of fact and propositions of policy. His analysis of the means of establishing a proposition of each type seems to me worth while. The fundamental idea is perhaps obscured by over-elaboration; but at least it is an attempt to fill a gap in previous texts. I will not go so far as the author, who says in his preface that this method "fills up a great gap in previous texts," but it seems fair to say

that Mr. Shaw, like Mr. Alden, has realized the need of attention to the structure of the case as a whole, and has contributed more than others to supplying the need.

There is, of course, a good deal of objection to "stock issues." There are dangers in the method; notably that it may lead to rigidity of treatment. This can be minimized by insisting on the distinction between briefs and rhetorical plan, as already mentioned, and also by presenting the stock issues less dogmatically than those who favor them usually do. Students are more likely to vary a method once it is given them than they are to invent one when none is given.

The idea covered by the phrase "proof requirements" is precisely what is lacking in most texts, and precisely what is lacking in the thinking of students generally. Note that this idea emphasizes not analysis of a proposition for the purpose of finding issues, but synthesis of ideas for the purpose of satisfying the mind. The two modes of emphasis deal with the same thing, but when we stress the synthetic aspect of the matter—stress the completeness of the case—we do, I think, give students more help in their thinking than is now afforded by the texts.

It was this problem—the problem of teaching analysis under the guise of synthesis—that I had in mind when I began to write this paper. Going over the texts and the files of the QUARTERLY JOURNAL, I find no solution offered beyond those of Shaw and Alden. There should be room, it seems, for a new treatment of the problem of sufficiency of proof, of completeness of the case, that should combine the too-mechanical method of Shaw with the too-indirect method of Alden. That new treatment, as Mrs. Graham suggests, will agree with the method of the philosopher, Bosanquet, (among others) in his logic of system or coherence: it will emphasize the synthetic aspect of reasoning and the structure of argument.

I should like to add a few observations. One additional passage in "Logic and Argumentation" calls for comment. In describing the method of "This or nothing"—the portrayal of a complex situation such as international politics with a view to making the League of Nations appear as the inevitable resolving factor, Mrs. Graham suggests that this method has a logical system of its own, quite distinct from that of argumentation as now found in

the texts. I think the essence of this method demands neither new logic nor new rhetoric, but simply good rhetorical practice, particularly the use of the expository attitude (rather than the controversial) and the use of imagination to fuse into unity the various elements of the argument—to give them more compelling form than is found in the average wooden speech of the average undergraduate.

It is worth noting that hints at least of the logic of system have crept into one standard argumentative text. Professor O'Neill's revision of Laycock and Scales includes copious quotations from Creighton's *Logic*. Creighton was a follower of Bosanquet; in consequence we find in O'Neill's book a passage on the fundamental nature of inference as insight into the systematic connection of facts. This is the point about which Mrs. Graham's article revolves, and also the point of my own view that the chief weakness of our present texts is failure to deal with the structure of the whole argument.

These two observations lead to another. There is less to be rejected in the traditional logic and argumentation—particularly in the texts on argument—than a hasty reader of "Logic and Argumentation" might infer. The problem is rather to add and, to some extent, to redistribute emphasis so that the larger, structural aspects of a complete argument shall receive attention.

EDITORIAL

THE RESEARCH NUMBER

IT would appear that the research number is finding favor with contributors as well as readers. In spite of the fact that several expected items have not come in on time we find our pages overcrowded, and have been obliged to leave out almost enough good material to make another number. Under the circumstances it would ill become us to use up valuable space with useless editorial comment. The real editorial in this issue will be found in the Laboratory and Research column. It is entitled, "Tendencies in Research," and was written by the Chairman of the Research Committee.

THE 1925 CONVENTION

AT the moment of going to press word comes to us from the Executive Committee that the National Convention will be held in New York City, with headquarters at the Hotel McAlpin.

Laboratory and Research

TENDENCIES IN RESEARCH

EVER since the founding of the NATIONAL ASSOCIATION there has been a research committee; the JOURNAL has reflected the ASSOCIATION'S interest in research by devoting to it a large amount of space, again from the very beginning. The first number of the JOURNAL devoted more space to research than to any other subject; the first controversy in its pages dealt with the place of research in the life of the academic teacher of public speaking. Intermittently since 1915, the JOURNAL has carried articles, sometimes in praise of scholarly investigation, sometimes in tabulation of it. Increasingly since 1915, its articles have been examples of research. These notes are an attempt to review the ten years of work recorded in various ways in the JOURNAL.

The controversy as to the value of research is dead. The research committee is allowed to plod along its way unquestioned (and sometimes, when it circularizes, unanswered).

The conception of research has to some extent changed. For evidence of that, one has but to compare the suggestions of subjects for investigation found in various early issues of the JOURNAL with the list of studies suggested in the issue of April, 1923, or with the studies listed as actually in process. It is not easy to explain how the conception of research has changed. Perhaps it is fair to say that, to a degree, academic teachers of public speaking are separating their research interests from their teaching interests in much the same way as have historians and teachers of literature. Looking over the suggestions for research made ten years ago, one sees that the guiding purpose was the wish to make teaching more scientific. The guiding purpose of much recent research is simply the desire to know; the pedagogical applications are left to themselves. An evidence of this shift in interest is the greater frequency of the historical note in the research-papers of the past few years. The investigation of teaching method—pedagogy is by no means abandoned—has been influenced by the development of edu-

cational research generally. It has become more accurate, more specialized; and has tended away from the mere report of individual class-room method. On the side of reporting current practice and formulating recommendations, however, interest seems to have died down, unless the syllabus for secondary schools presages a renewal of interest in the "fundamental college course" and similar problems. Interest in these problems will not re-awaken as the result of research in the sense of graduate work, for they are not questions for graduate students or inexperienced teachers. One may venture the opinion that interest will be re-awakened in a common standard of undergraduate work in public speaking through the general and increasing tendency of colleges and universities to overhaul the undergraduate curriculum; and at no very remote date.

The research committee's conception of its own function has changed—several times. In general, however, it has regarded itself as a clearing-house of information, with an incidental propagandist function. Some years ago the committee, in one report, took to itself loftier functions. Though not exactly undertaking to be the "balance-wheel of all creation," it did make professions that might give the ill-disposed cause to use that phrase. It is perhaps symptomatic of the development of study in speech and public speaking that the propagandist tendency of the committee is seen no longer in praise of research, nor in defense of the profession generally, but is confined to an occasional attempt to suggest the lines or types of investigation most needed at a given time. In short, the praise of research has given way to the chronicle of research and to an occasional discussion of method or proper direction. Successive committees have been able to take more and more for granted, and have accordingly gone increasingly into detail in their recommendations.

It may be asked, whether the lists of researches in process reveal any tendency to emphasize one subject or type of study. Prior to June, 1923, only two reports were made that included reports of individual studies. (These are found in the issues for June, 1920, and for April, 1921.) Judging by these lists, and by the frequency of articles in the JOURNAL, it appears that eight or even six years ago, Voice Science and especially Speech Correction were the principal preoccupation of those engaged in research, but that at the

present time dramatics and rhetoric are each engaging a few more students than is Speech. To this extent, then, President Immel's ambition, expressed in his message of April, "that the spirit of research shall be carried beyond the fields of speech correction and abnormal speech out into the other phases of our work," is already gratified. The types of study vary past hope of characterization. Indeed, so diverse are the fields of dramatics, rhetoric, speech, pedagogy, that the question must presently arise whether research in each of these fields would not gain by splitting the research committee or at least constituting sub-committees. For, in each of the four fields, common standards of graduate work are still to be worked out; and a joint committee, tending to have a single point of view, may become a hindrance rather than a help. As every one knows, however, graduate work in university departments throughout the country is far from being standardized or even uniform in principle; hence the problem in departments of speech is less pressing.

As to the total number of self-confessed researchers, the committee reported "more than a score," in March, 1918. In 1920, it reported thirty; in 1921, twenty-six. In 1923 (probably covering also 1922), the report was fifty-five; in 1924, thirty-one. The number for 1925 is already over thirty. The numbers, of course, are not scientifically accurate; no committee can hope to discover all the work that is being done; but the figures do indicate the tendency from year to year.

In sum, the face of things has changed considerably for the better since 1915. Research can never be a perfectly organized machine, and there is no danger that research in the field of speech and public speaking will become so. If one tendency—felt rather than seen—may be pointed out in conclusion, it is that with research comes the spirit of splendid isolation—of preoccupation with one's own task; and that what is needed at the present stage of development is coöperation in charting the available materials and planning the work of the future. More concretely, the pooling of bibliography, the working up of a few summary articles surveying certain portions of the field, evaluating books, indicating the main problems and modes of attack—these tasks ought to receive a larger share of attention than they so far have received.

H. A. W.

METHODS OF CONDUCTING GRADUATE SEMINARS

THE conduct of the graduate seminar is a problem that has come to concern an increasing number of university departments of speech or public speaking. The chief questions that arise have to do with the degree of unity of subject and with the amount of teaching (in the sense of presenting an organized mass of material). Local conditions, of course, vary greatly, and it would be idle to set up a general rule. A summary of such information as the Research Committee has been able to secure may, however, prove suggestive.

The development of graduate work is an evolution: various types of organization arise, serve the needs of the time and the institution, are supplanted, and perhaps arise again. What one institution today finds a good method was perhaps discarded two years ago at another, and may not be useful at a third until next year. This is the qualification to be remembered constantly in reading the following account. To enforce this evolutionary view of seminary procedure, it may be well to give a short account of nine years of seminars at Cornell.

Starting with a year or two devoted to a common study of a fundamental subject (classical rhetoric as found in Aristotle, Cicero and Quintilian), the seminar proceeded in a subsequent year to another common subject (the Constitutional Debates), and then for several years abandoned the idea of unity. Instead, it listened to reports from its members on their studies; sometimes these were dissertation-subjects, sometimes special investigations. Mr. Drummond is of opinion that the loss of interest through diversity of subject was at that time more than balanced by the breadth of acquaintance with the whole field. The present scheme at Cornell makes possible four separate seminars: drama, speech, rhetoric, literature of public address. Mr. Drummond suggests that some future time may see the general seminar restored for the sake of its unity through diversity.

Laying history and the evolutionary point of view aside (though not discarding it), we may now turn to present practice. It would appear from this that a general seminar in which all graduate students report is, just now, regarded as so diversified in interest and so large as not to be the most profitable method of organizing seminar work. It seems safe to say that voice science,

dramatics, rhetoric, interpretation, teaching methods, are separate divisions, each requiring a group of its own. Thus Northwestern University has three active seminars this year: Problems of Interpretation, Problems in Speech, Dramatics. Wisconsin has two: Rhetoric and Oratory, and Voice and Speech Correction. The University of Iowa has two: Dramatics and Phonetics (general and experimental). At Cornell, the Dramatics seminar is active this year. Iowa State College conducts a seminar in teaching methods. Mr. Mabie points out that an additional degree of unity can be obtained by correlating the dissertation-subjects (for the master's degree) of any one year. Thus he has now a series of studies dealing with the work of play-directing and teaching appreciation of the theatre in secondary schools, and another series in the social aspects of the American theatre. But even without such correlation, the seminar-leader's command of the wider field and his criticism of method serve to give a measure of connection, if not complete unity of content. At Iowa University, Mr. Mabie notes, students who go through the procedure of reporting regularly upon research problems and submitting their materials to criticism and discussion in the seminar, are invariably much better prepared when they go up for examination for their degrees.

As to the amount of teaching in the seminar, there seems to be, and probably always will be, wide divergence of opinion and practice. Some departments will find it advisable to use the seminar as an advanced class; others will use it as a means of acquainting students with each others' subjects and methods—controlled, of course, by the comments and suggestions of the professor in charge. At Northwestern, the student reports on his thesis only in conference with the instructor. In all the seminars there, lectures by the instructor in charge, collateral readings by the students, and general discussions are combined. At the other institutions already mentioned, the procedure is for the student to report on his individual study (probably, but not necessarily, his dissertation) and to receive suggestions from the other members of the group and from the professor in charge. Of course, under this system the student's thesis is not handled exclusively in the seminar; it is also dealt with in detail in special conferences; but parts or phases of the dissertation may be adapted to the group purpose of the seminar. In passing, it may be worth remark that some departments

have found it advisable for more than one member of the staff to attend the seminar. Thus at Cornell, the departments of public speaking and of economics have followed the practice of attending almost as a group to hear and discuss the papers read.

Probably it is safe to sum up the question of teaching in the seminar by saying that we are not confronted with the alternatives of using the seminar as an advanced class or of using it as a place for students to report; rather, the development of graduate courses may be expected to parallel that of the seminar, or, if a given graduate school discourages graduate courses, the development of such courses will follow that of the seminar. (At Cornell, the two subjects once studied in a general seminar have turned into formal courses in classical rhetoric and in American debate.) A general tendency towards graduate courses is thought to be noticeable in graduate schools throughout the country.

A special problem, perhaps, is the seminar in the summer session. No information is at hand concerning this except the suggestion that there is even more reason for laying out a course of lectures and readings in the summer seminar (or as a supplement to it) than in that of the regular academic year. This is because, probably, the experience and background of summer students is more heterogeneous than that of graduates regularly in residence.

It will be of interest to record the problems now being studied in some of the seminars of the present year. At Wisconsin, Mr. O'Neill's students in the seminar in rhetoric and oratory are dealing individually with the following topics:

1. Invention in ancient and modern rhetoric.
2. The differences between the rules or suggestions for a good style in speaking and for a good style in writing.
3. The relation of homiletics to a general rhetorical theory.
4. Imagery and imagination in public speaking—how they function in the speaker and in the hearer.
5. Crowd psychology as a factor in rhetoric and oratory.
6. Rhetoric and poetry—common ground and differences.
7. The relation of method and material to different speech ends.
8. Definition, classification, and exemplification of the most useful rhetorical devices.

At the same institution, Professor West's seminar in speech correction is hearing reports on the following topics:

1. An attempted explanation of the prevalence of stammering among Jews.

2. Current periodical articles on speech correction.
3. A study of certain factors in the case histories of stutterers and of non-stutterers.
4. A study of about 1500 histories of children having speech defects, with a view to the discovery of significant correlations.
5. The methodology of speech correction work in the public school system of Wisconsin.
6. An investigation of rhythm in its relation to stammering.
7. Translation from the French of Abbé P. J. Rousselot's "Principles de Phonétique Experimentale." (Vol. I).
8. An investigation of the methods of commercial schools for stammerers.

At Iowa State College, the problems in teaching methods that are being considered are:

1. Æsthetics in relation to dramatics.
2. Theories and methods of teaching and coaching dramatics.
3. Conditions affecting practical public speaking today.
4. The educational function of public speaking in a college or university.
5. The educational value of debate.
6. The educational value of dramatics in secondary schools.
7. The application of some recent educational theories to public speaking.
8. The problem of raising public taste.
9. Discussion—its relation to the field of public speaking.
10. Bibliography on discussion.

It should be noted that the three lists above are given merely as specimens, and that the regular lists of researches in progress cover other topics, which, doubtless, have been presented to seminars in times past or are now being presented.

In conclusion: both the problem of unity of subject and that of formal teaching will perhaps be solved for a time by supplementing the seminar with graduate courses. These will leave the seminar as a place of general discussion of problems in research; but so wide is the field embraced by departments of speech or of public speaking that separate seminars for the larger divisions of the field will probably be found advisable.

ADVANCED COURSES FOR UNDERGRADUATES

Allied to the subject of seminar method is the problem of advanced courses for undergraduates, especially for those majoring in speech or public speaking. At Dartmouth, for instance, it has become advisable to require a seminar of the upperclassmen majoring

in public speaking. At Northwestern, in the School of Speech, there are, in addition to the researches of the graduate students, about thirty-five smaller problems under investigation by advanced undergraduates. These students are enrolled in a Teachers' Problems course conducted by Mr. Simon. The problems, which are both library and laboratory, are planned to form a background for, and a source of, graduate poblems. Those students who intend to do graduate work gain a preliminary training in research and make a beginning on their advanced problems, while those who do not plan to teach immediately get an idea of the literature of the field and a conception of creative learning in general.

The committee has no information beyond that from Dartmouth and Northwestern. This note is written to ask for more, from all sources. A report should shortly issue on the methods of regulating the studies of undergraduates whose major study is speech or public speaking.

LABORATORIES AT NORTHWESTERN UNIVERSITY

The School of Speech and the Department of Psychology at Northwestern University have coöperated in the study of problems which have a mutual interest. During the first semester approximately ninety students in the School of Speech were used as subjects for the Aggressiveness test published[1] by Mr. Gilliland of the Department of Psychology. The aim here was two-fold: first, to establish further norms for this test; and, second, to discover a possible correlation between aggressiveness as a temperamental trait and success in various phases of speech work.

Another point of contact between the two departments is in the field of sound. Consequently, next year there will be established a joint laboratory for the investigation of sound phenomena as they touch the fields of psychology and speech. In connection with this laboratory, Mr. Gilliland and Mr. Simon will offer a course in the psychology of sound; this course to include lectures, demonstration, and research. Such apparatus will be purchased as will serve both the course and the laboratory.

It is hoped that in time this laboratory will widen its scope to include problems of other departments of the University with allied interests. Mr. Kurath of the German Department, a student of

[1]Am. Journal of Psychol., June 1921.

phonetics, has expressed his interest and desire to coöperate.

Separate from the joint laboratory already mentioned is the Speech laboratory. This is not yet fully equipped, but some standard apparatus has been installed, such as a kymograph, pneumagraphs, and phonographs; with future appropriations other apparatus will be added from time to time.

THE NEW LABORATORY OF BIOLINGUISTICS AT THE UNIVERSITY OF MICHIGAN

In *Science* for December 12, 1924, Dr. A. R. Morris of the Department of Rhetoric reported the decision to establish at the University of Michigan a laboratory for the study of phonetics, philology and language form. The movement, he wrote, grew out of a proposal (in December, 1923) before the Philological Section of the American Association for the Advancement of Science. The proposal was for a central laboratory equipped to make records for all comers and thus meet the needs of philologists not provided with laboratories. Such a laboratory cannot yet be financed. The Michigan joint laboratory is an attempt to meet immediate needs by pooling the resources of equipment and personnel of that institution. Seven departments of the university are coöperating in the new movement: phonetics, physics, physiology, psychology, mathematics, rhetoric, public speaking. They expect soon to be able to provide facilities for recording by any of the methods so far developed, and to provide material assistance in the analysis of curves for the study of tone quality.

Under date of April 1, 1925, Mr. Hollister sends us a note on the new laboratory written by C. L. Meader, head of the work in phonetics at Michigan. The following comments are drawn from Mr. Meader's note.

Linguistics has already made extensive applications of the most recent discoveries in the realm of the biological sciences. Its problems are now coming to be more and more closely identified with those of biology. It is coming to be realized more and more clearly that language is a form of behavior requiring investigation by the same methods as any other form of animal behavior.

In order not only to keep pace with the new thought, but also to stimulate and promote it, the new laboratory of biolinguistics is being equipped at the University of Michigan. The new labora-

tory is intended to supplement the phonetics laboratory which has been in use for over a decade, but which no longer meets all the needs of the institution. The additional laboratory will be equipped not only with standard and special phonetic apparatus, but also with such other apparatus as may be necessary for the study of the physiological processes of living matter involved in speech. The laboratory is now equipped in part, and will be completed (so far as a laboratory ever is completed) before the summer session. Students will be enabled to study the various forms of articulation, intonation, intensity, pitch, quantity, and the other factors which contribute to the effectiveness of discourse. Those especially interested in the new laboratory are Mr. Meader, Mr. John H. Muskens, instructor in French and phonetics, and a group of younger scholars. It is thought that this is one of the first, if not the first, biolinguistic laboratory to be established in the world.

ADVANCED DEGREES

The JOURNAL for June, 1924, carried a survey of the graduate work in our universities. This showed, on the question of advanced degrees, that Iowa and Wisconsin offered both the doctorate and the master's degree in speech; and that Ohio Wesleyan, Northwestern, Cornell, and Michigan offered the master's degree in speech or in public speaking. Since April, 1924, Cornell has offered the doctorate in public speaking. In March, 1925, Illinois passed a rule which permits the master's degree in public speaking.

MEMBERS OF THE RESEARCH COMMITTEE

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TERMS EXPIRE DECEMBER, 1926

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Lew Sarett, Northwestern University

TERMS EXPIRE DECEMBER, 1927

A. C. Baird, Bates College
W. P. Sandford, Ohio State University
Gladys M. Graham, University of California

RESEARCH PAPERS IN PROCESS OR LATELY FINISHED

COMPILED BY THE COMMITTEE ON RESEARCH

SPEECH CORRECTION AND VOICE SCIENCE

Blanton, M. G. Speech Defects other than stuttering. (Independent study at the University of Minnesota; finished.) A summary view of speech defects classified as delayed speech, letter-sound substitution, oral inactivities, vocal difficulties; their cause and cure.

Blanton, Smiley. Stuttering, including Stammering. (Independent study at the University of Minnesota; finished.)

Freburg, Mildred. A Study of Progress in Twenty Selected Speech Improvement Cases. (A. M. thesis at University of Iowa under Professor Barrows.)

Holmes, F. Lincoln D. The Correlation between the Resonant Qualities of the Human Voice and Pitch Discrimination. (A. M. thesis at the University of Wisconsin under Professor Weaver; unfinished.) Ability in Pitch Discrimination judged by Seashore Record. Resonant qualities determined by analyzing five men's and five women's voices. Voice curves derived from Magneto-Phonoscope—Professor West's device for writing voice-curves from Telegraphone wire. Curves are analyzed by Scripture's method in *Experimental Phonetics*. Three vowels for each person will be analyzed. Resonant quality will be judged by presence of inharmonic partials.

SPEECH COMPOSITION AND RHETORIC

Bradley, Howard. A Study of Webster's Rhetorical Method in the White Murder Case. (A. M. thesis at Cornell under Professor Drummond; unfinished.)

Caplan, Harry. A Mediæval Latin Tractate on the Art of Preaching, of the School of St. Thomas Aquinas. (Independent study at Cornell; unfinished.) Translation and introduction.

READING AND DRAMATICS

Sands, Mary K. The Community Drama Service Conducted by Higher Institutions of Learning in the United States. (A. M. thesis at University of Wisconsin under Professor Johnson; unfinished.) Based on quetionnaires, letters, bulletins, etc.

A survey of present ends and means. Generalizations and recommendations.

McClenahan, Dorothy F. Some Aspects of the Problem of Recognizing Dramatic Talent. (A. M. thesis at University of Iowa under Professor Mabie.)

Scanlan, Ross. Rhetorical Analysis of the Plays of Björnstjerne Björnson. Special study at Cornell under Professor Drummond.)

GENERAL

Sandven, Selmer I. An Application of Principles of Sectioning on Basis of Ability and Special Needs to the Mass Organization of a Required Course in Speech Training for College Freshmen. (A. M. thesis at University of Iowa under Professor Mabie and Dean C. E. Seashore.)

THE FORUM

[EDITOR'S NOTE: Letters for the Forum should be direct and concise. They may be upon any topic in Speech Education, controversial or otherwise; but publication is not to be regarded as editorial endorsement, either as to form or content.]

ON CRITIC DEBATE DECISIONS

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—The teacher of Speech who serves as a single critic judge should always deliver his decision orally to the audience and should include a five-minute discussion of the essentials of good debating.

Here in itself is a good proposition for debate. I know certain colleagues who argue strenuously, some of them even heatedly, that the only sensible thing to do is just to write out the decision, send it up to the presiding officer, stay in your seat till the meeting is over, and then alone with the debaters later talk all you want about the debate and the speakers. Say they, "It's sheer nonsense telling your reasons to the whole audience; they aren't interested in the details of debating; all they want is the decision."

Two things need saying about this attitude. The first is that if all the audience is interested in is the decision, then the sooner we quit debating for decisions, the better for our honor and the cause of effective public speaking. Audiences interested in decisions only are pretty poor material for young speakers to practise their art on. They merely encourage chicanery and jockeying. But audiences are not like that at all; at least college audiences. College gatherings can be shown to evince the keenest interest in the basic principles of debating technique and in how a critic arrives at his decision. This I believe; for I have seen it done.

The second thing to say is that every audience I ever saw has needed schooling in how to listen to a debate and how to judge the merits of the debating and the debaters. They listen in a mood so thoroughly in sympathy with the home team or so completely

engrossed in their own prejudices that they miss almost everything of significance that a critic judge would decide by and like to have emphasized. Few college students can listen to a debate and weigh debating values freed from the bias of the rooter and the loyal son of alma mater. Faculty folk and townspeople as a class are but little better. They all need educating, and no occasion could be more ripe than the few moments at the close of a debate when they are waiting for a decision; if decision you must have.

I assume to know whereof I speak, for it is done in good circles. In some leagues it is denied judges the right to sit in cloudy silence and assume the guise of Jove, for they are required to come forward and tell the audience on what points they have decided the case. And it can be done in such a way as to leave the audience content even where the decision goes against the home team.

Of course there are things that the judge may say and there are things for him to leave unsaid. He cannot before an audience wisely enter into open criticism of the tactics or capacities of the teams and the debaters. He cannot comment on this or that man's speaking style or another man's error in tactics or one team's strength and the other's weakness. At least not by name. What he can do with safety is to state for the audience his ideas of good debating; what burden of proof means, what is involved in having a well-grounded case; what the affirmative must do by way of laying its foundations deep, what the negative does to itself when it has no consistent case and when it offers a counter proposal, what is involved in carrying and in shifting the burden of proof. He can lay down rules as to adaptation of the debaters to what actually has been said; he can tell what he thinks of the excited debater who has imagined what was said or might have been said; as to the give and take of rebuttal and surrebuttal, as to the play of courtesy, honesty, frankness, and good manners; and as to ease and effectiveness in speaking. All this he can do without directing anything pointedly at either team.

He can say things like these: "One speaker shouted too loud, another misquoted, one talked too fast, one team did not meet a challenge properly, one team overdid its challenges, one team reserved its fire too long and the other did not do its attacking at the right time; one team was manifestly superior—as I see it—in the strength of its case, the other in excellence of speaking; one team

overworked quotations, the otheer did not have enough." Many, many others pertinent to the debate in question can be used; pertinent statements of this general kind, that fit the debate as it actually took place.

In this wise a critic judge who knows debate can do much in five minutes to dispel the ignorance of the typically biased, if not ignorant, college audience. To me it seems a vastly more sensible, valuable, and considerate method than that of merely sending up a sheet of paper and leaving the audience wondering what it is all about and how the judge got that way. Anybody can do that, and it leaves the audience entirely unenlightened and most of the time unconvinced.

If decisions are worth anything at all, this is about the only way in which they can be justified. But woe to the debate league that picks judges who talk only east wind.

Very truly yours,
C. H. WOOLBERT,
University of Illinois.

SHOULD THE ACTOR FEEL HIS PART?

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—The two contributions to the subject, "Should the Actor Feel his part," appearing in the JOURNAL for February, 1925, reveal a regretful divergence of opinion. Side by side with the efforts to standardize courses in Speech should be made an effort to settle this controversy which involves a principle of vital importance to all dramatic directors and teachers of acting. The JOURNAL is performing a great service in acting as the organ through which agreement may be reached.

As a reader with professional stage experience, a dramatic director, and a student of Psychology, I desire to offer a few comments on this mooted but fascinating subject. Consider, as a point of departure and a suitable basis for discussion the following statements of Ribot in his "Psychology of the Emotions":

MEMORY OF FEELINGS

A. True memory of feelings consists in the actual reproduction of a former state of feeling, with all its characteristics.

B. Transferring an emotion to the region of the imagination and consequently intellectualizing it is an artistic process.

C. Incapacity to revive feeling states prevents the development of sympathy.

D. There is an affective type of personality that has easy, complete, and preponderant revival of affective impressions.

E. The emotional memory is nil in the majority of people.

F. In others there is half intellectual and half emotional memory.

G. The least numerous have a true, complete emotional memory, the intellectual element being only a means of revival which is rapidly effaced.

Let us interpret these statements in the light of our problem. First, we know that it is possible to re-experience an emotion by a process of imaginative recall when no physical stimulus is present. This is the method used by the actor who feels his part. The actor who does not feel his part chooses to copy externally the visible aspects of an emotion. Second, actors are developed from people whose sympathies are broad and deep. An actor lacking in sympathy cannot become great. Third, if one desires to become an actor, he must have the capacity to revive feeling states in order to increase his sympathy. Fourth, most people would not make good actors because their emotional memory is nil. Fifth, good actors can come only from the least numerous class of people who can revive affective impressions easily and *completely* without necessarily losing self-control or the power to express feeling intelligibly.

Let us apply these statements to the article by Miss Pratt. Since she admits that the part of Mrs. Castleton would take more emotion than she was capable of experiencing, I infer that she is not the type of person who will make a good actress. Even had she the power of mimicry, I have never in all of my reading found actor or critic to defend mimicry as a high form of acting.

In the course of her discussion Miss Pratt confuses the state of mind of the actor with its desired effect upon the audience. "The humorous parts of plays would be utterly lost if the actor who was saying or doing the funny thing felt the humor to the extent of laughter. The actor would not see the funny side because he would not permit himself to feel his part to that extent." This is absurd. It is just because the actor is feeling his part and taking it seriously that he does not feel the humor that the audience sees. To continue: What enables a comedian to obliterate for the time being any personal sorrow, is the fact that he is feeling his role and living it. He succeeds in banishing his private feelings by substituting the feelings proper to the role he is playing.

Mme. Modjeska at a reception in New York some years ago was invited to give a dramatic reading in her native tongue. She had barely started to recite when her husband placed his hand over his mouth and hurried from the room. Meanwhile the audience was profoundly moved by her tones and facial expression. Her husband was afterwards asked to explain his peculiar behavior. He then revealed the fact that his wife had recited the multiplication table in Polish. Unable to restrain his laughter he had left the room.

This anecdote has been cited by some dramaitc critics as a proof that an actor does not have to experience any emotion himself in order to move an audience. Interpreting the incident in the light of my own experience, I believe it proves the opposite. Mme. Modjeska achieved her effect, I am sure, by dis-associating the meaning of the multiplication table from an emotional state created independently. She read into and expressed through those barren symbols an imaginatively recalled emotional experience. In other words, she was feeling more intensely than would have been necessary had her words possessed emotional connotations which her audience could understand.

It must be admitted that many actors, some having achieved fame, have confessed that they did not customarily feel their parts. What shall be said of these? Audiences and people in real life have often been deceived by insincerity and false pretenses. We are most of us susceptible to an emotional situation whether the persons chiefly concerned were genuinely moved by their predicament or only pretended to be. Granting this, are we then to hold such pretenses up as our ideal of expression on or off the stage! Indeed no. Insincerity in art and any tendency toward artificiality or the performance of tricks should be forcefully condemned by all teachers of dramatic art. Even if the play is looked upon as a game of make-believe where no illusion of actuality is desired, still I maintain that it demands as much seriousness, and absorption as playing a good game of bridge or golf requires.

In the practice of dramatic art, my touchstones are Elenore Duse, not Sarah Bernhardt; the Moscow Art Theater Players, not the Comedie Francaise; Jaques Copeau or Boleslawsky, not Belasco.

"Elenore Duse, after certain nerve racking performances,

had to be carried exhausted from her carriage to her bed. This occurred at the zenith of her power before age had weakened her. In her case artistic expression was quite as fatiguing as natural expression but less injurious than no expresion would have been. Her sole relief from her personal love tragedy was in those moments when it was transmuted into the pigments of her art."[1]

In her performance of Ibsen's Lady from the Sea, in Paris "the entire audience composed of the flower of French Comedians, of wellknown writers, great painters and celebrated sculptors honored her with the most vibrating, the most poignant manifestation it is possible to witness. The occasion must be noted as a document of human emotion. This assembly of specialists familiar with all of the technique of the stage, penetrating and lucid observers, murmured approval of every true accent, every eloquent look of the great artist. As I went among the crowd, I did not hear one discordant note in the general emotion. Not only did I see women's eyes red and swollen, but the eyes of the most exasperating comedian were moist with tears."[2] Such a response as Elenore Duse achieved could never be won by an actor who did not feel his part.

The problem for Sarah Bernhardt was much simpler. "To her life was artificial, the sexual life of Paris, with an endless succession of amours unchecked by age and with numberless externalities to give them reality; so that the Paris stage, in the main a counterpart of this life, made it comparatively easy for an aged woman to go through the ghastly farce of a grand passion. But for Duse, existence was inward, intensive, searching its roots in the bottomless depths of her feeling, its spiritual essence in her art. More than any other she had brought life itself into the domain of art."

As for Coquelin, what does he mean when he says, "The actor must move the springs which make his character express the whole gamut of human consciousness; and all these springs, which are his nerves he must hold in his hand and play upon as best he can?" Miss Pratt interprets this as meaning that the actor should remain unmoved in order to move others. Hardly. The secret of his words and of the whole problem lies in the difference between *controlled* and *uncontrolled* emotion. Do people on or off the stage have to give way to sobbing, hysterics, or choking in order to feel

[1]Victor Mapes: "Dusé and the French"
[2]Jules Huet in The Figaro

an emotion? Both Shakespeare and Coquelin see the importance of experiencing feeling. What each insists upon is that its expression shall be not only controlled but eloquent and artistic. "Dominant emotion tempered by gentler thought. This phrase applied to the actor conveys the power of giving to each part the requisite emotion, fitting into a thoughtful conception of the whole play; the emotion must be dominant, projected; we want no intellectual meandering. The actor who still thinks in terms of the theatre apart from the social organism, or in terms of his own personality, may have a long road to travel before he attains to the simplicity, the integrity, or even the groping sincerity which characterizes the real artist."[3]

Stanislavsky who helped to bring the Moscow Art Theatre to its present level of achievement says: "In order to make the public listen to the fine shades of your feelings, you have to experience them intensely yourself." Each and every member of the company feels, nay, lives his part on the stage.[4]

Space does not permit me to offer more support for this theory of acting. In conclusion, I can do no better than to quote the words of Boleslawsky on this subject. "You suffered just now; you felt deeply. Those are two things without which you cannot do in any art and especially in the art of the theatre. Only by paying this price can you attain the happiness of creation, the happiness of the birth of a new artistic value. In a creative theatre the object for an actor's concentration is the human soul. A spiritual concentration is needed on emotions which do not exist but are imagined. An actor must have a soul capable of living through any situation demanded by the author. There is no great actor without such a soul." Only to such a conception of acting is it worth while to give one's life.

Very Truly yours,
INA PEREGO,
Rockford High School.

[3]Claude King: The Place of the Actor in the New Movement. Theatre Arts Magazine, July 1922.
[4]Stanislavsky: To his Players.
[5]Boleslawsky: The First Lession in Acting. Theatre Arts, Oct. 1923.

RESEARCH AND ART

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—I read with interest "A Message from the President" in the April issue of THE QUARTERLY JOURNAL, and note the call to the field of research.

Research is desirable in our profession—it is imperative if there is to be progress—but if we are to make a distinctive contribution, different from that of the established academic departments, we must demonstrate something further in achievement. Speech is an art as well as a science. Research stresses its scientific aspect and is a valuable foundation for the artistic, but there is grave danger of minimizing, or even nullifying, the art phase in our desire to satisfy the academic and scientific. Important aspects of the art are the acquirement of a vibrant, mellow voice quality, a habit of correct vowel sounds, and clear, consonant attack—a voice that is trained and speech that is acceptable to English speaking persons who are not wedded to localisms or sectional English. By no means have all leaders in speech education attained this standard, though they may have contributed valuable findings in research. Let us have more research and as much scholarship as we can entice into the profession, but let us place an equal value on the *art* of speech. Is it too much to demand that all those engaged in speech education should demonstrate in themselves good voices *or* good speech, preferably both?

Very truly yours,

EDITH W. MOSES,

Wellesley College.

THE NATIONAL ORATORICAL CONTEST

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—I have just read seventeen student orations submitted by representatives of seventeen colleges and universities in a national contest. The speeches show a surprising mastery of certain aspects of oratorical technique. The climaxes, alliterations, balanced sentences, rhetorical questions, rhythmic cadences, and prophetic perorations were not produced without considerable instruction. Speech composition of a kind is being effectively taught in at least a few institutions of higher learning. Had the instruc-

tion been as successful in repressing chauvinism, or in exposing the fallacies of the oratorical interpretation of history, its educational effect would not have been so disastrous. The reading of these speeches leads me to question the value of propagandist contests in oratory, and to wonder if teachers of public speaking can avoid all responsibility in the matter.

Very truly yours,

EVERETT L. HUNT,
Cornell University.

ASSOCIATION NEWS

EASTERN PUBLIC SPEAKING CONFERENCE

The Eastern Public Speaking Conference held its annual meeting at New York University, New York City, Monday and Tuesday, April 13 and 14, 1925.

MORNING SESSION: MONDAY, APRIL 13

The meeting was called to order at 10:30 A. M. by G. Rowland Collins, President of the Conference.

Address: "Oral Reading as an Intelligence Test," by Algernon Tassin, Columbia University.

Discussion: Miss Avery, Miss Prentiss, Miss McDowell.

Address: "What Makes Debating Worth While," by C. A. Kallgren, Colgate University.

Discussion: Hicks, Hudson, Morris, Miss Prentiss.

AFTERNOON SESSION: MONDAY, APRIL 13

Address: "Making Oral Composition Profitable," by J. T. Marshman, Ohio Wesleyan University.

Address: "The Development of the Modern Sermon," by C. K. Thomas, Cornell University.

Address: "DeQuincy on Rhetoric and Oratory," by Hoyt Hudson, Swarthmore College.

Address: "Aristotle's Contribution to the Psychology of Argument," by W. E. Utterback, Dartmouth College.

Address: "The Teaching of Analysis in Argumentation," by H. A. Wichelns, Cornell University.

Mr. Winans of Dartmouth College discussed the papers of the afternoon.

The president appointed H. G. McKean of Union College, Miss Avery of Smith College, and W. E. Utterback of Dartmouth College to serve as a Nominating Committee.

MORNING SESSION: TUESDAY, APRIL 14

Address: "The Content of the Fundamental Course in Speech," by Miss M. O. Miller, Mt. Holyoke College.

Discussion: Garrison, Palmer, Miss Prentiss.

Address: "Extra-Curricular Training in Speech in the Secondary School," by E. A. Kane, George Washington High School, New York City.

Discussion: DeBower, Garrison, Miss Wellwood.

Address: "Systematizing College Work in Speech Correction," by R. C. Borden, New York University.

Demonstration of Apparatus: A. C. Busse, New York University.

Miss Avery announced a course of lectures on Phonetics to be given at Smith College during the early part of June by Professor Daniel Jones of London University.

AFTERNOON SESSION: TUESDAY, APRIL 14

Margaret Wycherly, guest of the Conference, opened the afternoon session with a delightful reading from "The Trojan Women."

Address: "The Place of Pantomime in the School Curriculum," by William Bridge, Hunter College.

Address: "The Repertoire Theatre in College Dramatics," by Randolph Somerville, New York University.

The following Discussion Groups were formed and informal discussions were carried on for a half-hour period:

Speech Correction—Led by Miss Stinchfield, Mt. Holyoke.

Dramatics—Led by William Bridge, Hunter.

Secondary School Instruction in Speech—Led by E. A. Kane, George Washington High School, New York City.

Debate—Led by J. S. Morris, New York University.

The Conference reassembled in business session. The report of the committee on nominations was made by Miss Avery. The committee recommended the election of the present officers for another year, namely:

President: G. Rowland Collins, New York University.

Vice-President: Miss Isabella Couch, Mt. Holyoke College.

Secretary-Treasurer: Miss Mary B. Cochran, Vassar College.

Member-at-Large: Everett L. Hunt, Cornell University.

The report of the nominating committee was accepted upon a motion by Mr. Wichelns.

The conference adjourned at 5:00 P. M.

Those in attendance at the Conference were the following:

J. A. Winans, Dartmouth College
W. E. Utterback, " "
H. G. McKean, Union College
Erastus Palmer, College of the City of New York
Daniel Redmond, " " " " " " "
J. X. Healey, " " " " " " "
John Dolman, Jr., University of Pennsylvania
J. T. Marshman, Ohio Wesleyan University
P. M. Hicks, Swarthmore College
Hoyt Hudson, " "
Br. Bonaventure Thomas, Manhattan College
H. A. Wichelns, Cornell University
C. K. Thomas, " "
Ralph Dennis, Northwestern University
R. S. Illingworth, Lafayette University
C. A. Kallgren, Colgate University
T. J. Gates, Pennsylvania State College
Algernon Tassin, Columbia University
Azubah J. Latham, Teachers' College
Elizabeth McDowell, " "
Beulah Margolis, " "
Frances Barkley, " "
Elizabeth Avery, Smith College
Mary B. Cochran, Vassar College
Jean Bliss Taylor, " "
Ottilie J. Seybolt, " "
Ruth M. Rogers, " "
Sara M. Stinchfield, Mt. Holyoke College
M. Oclo Miller, " " "
Henrietta Prentiss, Hunter College
Elizabeth Loeb, " "
William Bridge, " "
A. B. Williamson, New York University
Randolph Somerville, " " "
J. S. Morris, " " "
A. C. Busse, " " "
R. C. Borden, " " "
T. A. Distler, " " "
C. A. Dwyer, " " "
P. P. Harris, Union Theological Seminary
J. W. Reeves, The Peddie School
Walter Robinson, Carnegie Hall
Anne Wolter, " "
Alma D. Stier, Normal, Kutztown, Pa.
Effie G. Kuhn, State Normal, Trenton, N. J.

Bertha J. Hawkins, Leland J. Powers
Judd W. Wilson, Columbia College of Expression
Annette L. Cusalk, Evander Childs High School
E. A. Kane, George Washington High School
Raymond N. Kellogg, Morris High School
J. S. Bates, " " "
Sophie M. Hildebrand, " " "
Mary E. Fanning, " " "
Elizabeth Wellwood, Boys' High School
J. D. DeBowar, Seward Park High School
J. H. Prusslen, " " " "
Mary E. Cramer, Hunter College High School

NEW BOOKS

The Works of Aristotle, translated into English, Vol. 11. *Rhetorica.* By W. RHYS ROBERTS. *De Rhetorica ad Alexandrum.* By E. S. FORSTER. *De Poetica.* By INGRAM BYWATER. Oxford University Press, 1924.

Even the temperate reviewer cannot avoid superlative praise in evaluating Professor Roberts' translation of Aristotle's *Rhetoric.* Here we have the most skilful rendition into English by the greatest philologist in rhetoric, of the masterpiece among treatises on public speaking. One is confident that it will supersede Jebb and Welldon in the study. It surpasses Barthélmy St. Hilaire's translation in the French; improving upon all its predecessors in accuracy, felicity of expression and lucidity of style, and sympathetic comprehension of the public speaker's art. Students and teachers may now well profit by the accessibility of this excellent translation to make the *Rhetoric,* as it deserves, a basic text in academic rhetorical study. Those who have appreciated its importance in the modern educational scheme are encouraged by the appearance of Professor Roberts' work.

It is to be regretted only that the plan followed by the editors of the present series of volumes seems to have precluded marginal headings of the sort the student finds so valuable in Jebb and Welldon; and that the analysis of contents prefixed to the work is not so full as that of Welldon. But there is appended a good index. Uniformly throughout there is a laudable preference for forms of Greek names and words in *c* rather than *k*. There is a helpful interpretation of *rhetor* as "public speaker" rather than as "orator." There is a happy conception of "topics" as "lines of argument." The usual and somewhat confusing classification of proofs as "artistic and inartistic," or as "artificial and inartificial," here appears as a division under the categories "technical" and "non-technical and extrinsic."

How the Aristotelian tractate radiates excellence, interest,

scientific and philosophical power, when compared with the *Rhetorica ad Alexandrum!* This work, probably a typical Greek rhetoric of the sophistic school, is juxtaposed in the present volume in the form of a good translation by Professor Forster. A paucity of theoretical considerations, no system, no logical proof, but an abundance of empirical prescriptions, precise formulae for immediate practical use (characteristics of all the inferior rhetorical works of antiquity), offer a distinct contrast with the broad grasp of Aristotle.

Whereas Aristotle with high ethical tone repeats the injunction, we must not make people believe what is wrong, and warns against abusing the rhetorical art, the author of the *Ad Alexandrum* is so unscrupulous in his choice of methods to seduce an audience that he drives Cope to moral horror and prompts him to label the work, the Art of Cheating. Advice is dispensed upon how to give false evidence without incurring liability of punishment as a false witness; and how to expose the "wickedness of an opponent" if he employs the same method (c. 15); how to apply epithets to an adversary to arouse the indignation of the audience against him; and how to conciliate a jury by praising their justice and intelligence (c. 36). Marked by a condemnable disregard for truth, perjurious recommendations, dedicated to plausibility and effect, this work is yet reminiscent of the conduct even of American judicial and deliberative assemblies, as no one will deny. Precepts not to commend to students, yet recognizable as followed in the speeches of even Cicero and Demosthenes—though Cicero in his rhetorical works, influenced as they were by Plato and Aristotle, rose above his practice. Naturally one should prefer Aristotle as champion of rhetoric against its traducers of every age and country, from Plato to Premier Baldwin.

The *Ad Alexandrum* should not be regarded as lacking in merit. Numerous cases presented by real experience are classified and defined, much in the manner of that best of Roman practical manuals of public speaking, the *Rhetoric to Herennius,* but with less scientific method. A reader who is surprised to discover shrewd discernment and psychological penetration in ancient authors will regard some of the artifices as very "modern." Not intellectually deep, not exciting in interest, not colorful, not great with inner form, marred by bootless illustrations of the author's own making,

it is yet—for the most part perspicuous, and to a degree orderly. It had a perhaps considerable practical influence. And it furnishes us with concrete evidence of the school which Plato and Aristotle fought.

Though this is not the place for examination of the evidence, St. Hilaire may be right in assuming that the unknown author knew Aristotle's work. He unquestionably was greatly influenced in details and in the practical temper by Isocrates, though it is not quite fair to that great teacher to regard the present work as throughout representative of his own instruction. The author may have been a not very intelligent schoolmaster of the sophistic tradition, who presented this in nearly its present form as a text-book to his students, the Aristotelian element pretty much corrupted, and the Isocratean too. In the preface, Professor Forster writes: "It is written . . . in the spirit of Socrates rather than Aristotle." No doubt "Socrates" is a misprint for "Isocrates." (Otherwise, Cope might exclaim, it were indeed to argue that Socrates deserved the death-penalty for corrupting the youth!)

I deem the translation of the minor ancient rhetorical works a useful service to students of public speaking, for doctrine, and for historical interest and point of view where the doctrine is of a less universal quality. The gold lying hidden from most of us in Spengel's collection of Greek works on retoric will all soon, we trust, be brought to the surface in English translations such as this. Indeed, the present reviewer hopes in the near future to attempt the same task with the Latin *Ad Herennium*.

In the same volume with the translation of the *Rhetoric* of Aristotle and the *Rhetoric to Alexander* re-appears that of the *Poetics* of Aristotle by Bywater, so well known as to require no comment.

HARRY CAPLAN, *Cornell University.*

Die Pädagogik des Isokrates. By AUGUST BURK. Würzburg Universitäts Druckerei, 1923; (G. E. Stechert & Co., New York.)

The changes in the fortunes of rhetoric in the last five years have nowhere been of more importance than in Germany. For that unhappy nation at least one good has resulted from the war—free speech. As earnest of the revival, or rather inception of interest in public speaking, Dr. Burk, who won the annual literary prize of

the University of Würzburg, chose for his subject, "The Educational System of Isocrates as the Foundation of the Ideal Humanistic Education, to which are added the Contemporary and Modern Theories."

Dr. Burk does not spend much time in explaining to his readers the importance of Isocrates. He assumes that even if the German reader is unfamiliar with rhetoric, he at least knows that, as Laurie in his *Pre-Christian Education* says, "Isocrates was the most important teacher of ancient times, not even excepting Quintilian." He plunges at once, after a brief survey of the work done by German scholars upon the pedagogical methods of Isocrates, into a thorough-going analysis of the predecessors, the contemporaries and the educational ideas of Isocrates himself. Taking into consideration that Dr. Burk probably never imagined that teachers of public speaking would read this excellent brochure, it is astonishingly rich in the discussion of the methods and theories of teaching public speaking, both in ancient Greece and modern Germany and America.

Interesting as the discussion of the Sophists and the Platonists is, the most absorbing part of the work is the analysis of Isocrates as a teacher of public speaking. While there is much here that is well known, such as the thoroughness of this master of rhetorical training, the real contribution is the well-substantiated thesis that in the rhetorical school of Isocrates was first laid the foundation of liberal education, and that we must return to the ideals of this school if we wish to educate our students for the highest tasks of this age. The insistence upon this thesis takes the form of smaller theses which contitute chapters in the book and may be freely rendered as follows:

"The significance in general of Isocrates as an educational theorist is demonstrated in his synthesis of these branches of learning: philosophy, ethics, psychology, æsthetics, politics and rhetoric; in addition he brought to his work an exceptionally lofty character, an inspiring personality and a lovable disposition as teacher, counselor and friend. . . . . Truly this honorable love was well requited. Only he who through a decade with unflagging zeal and with steadfast, calm disposition has dedicated himself to the thorny task of teaching knows what a sheer, inexhaustible sea of patience is required of the teacher."

"Hard work, unrelenting practice in speaking in public, judicious censure and deserved praise and strict but sensible discipline were the means used to secure the utmost from the students."

"The intellect was trained by the formal study of rhetoric and the other subjects already mentioned, with much practise in journalistic-historical writing and written and oral discussions concerning the state and the relation of the citizen to his country."

"The individual character was strengthened by precept and example and especially by careful attention to development of an independent wholesome character through the class room recitations and personal conferences."

"The emotions were schooled in the same way in religion, æsthetics, social contacts and patriotism."

What has Isocrates to do with us today, especially with public speaking teachers? Dr. Burk answers that question in these words:

"That the school of the Master disappeared with his death, does not mean, as we have often said, the end by any means. The pedagogical ideas of its founder could not be lost; they adapted themselves to the hypotheses of another time and grew in a favorable soil into new life."

"Thus we may speak of the survival of Isocratean principles even unto the present time. The time has indeed passed, once and for all when we can talk about the universal object of education. . . . ."

"Nevertheless, we can discern in the many-sided chaos of new school reforms a ray of endeavor in which are truly evident the old Isocratean principles. Above all has the unusual advancement of Realism with its exceptional emphasis on the *knowledge of things* called forth an undoubtedly idealistic counter-stream. Against the so-called 'Americanismus' (American education) which would discontinue the school except for professional training, gradually has arisen a strong reaction out of the realization that mankind is more than professions. With that the formal education comes again into honor. Even the continuous solicitation for the 'Arbeitsschule' (Vocational school) which sets itself toward especial goals, has not dimmed the desire of its students for a better and higher form of education . . . . The Soul in mankind will manifest itself; man cannot live by bread alone. . . .

"In still another way has Isocrates something to say to the present day. He asks us whether we have not neglected the old training and education in rhetoric to our own shame. Not without reason has Isocrates found, especially with the French, so many ardent admirers. We Germans too often think there is nothing to be gained from the study of speaking except the knowledge of voice and composition; we say the content (der Inhalt) must speak for itself. Practical experience, however, compels us to come to another conclusion. The German antipathy toward 'Rhetoric' is not justified; it is, to say the least, very silly.

"With the ancients, rhetoric supplied the space of the press today; we have learned to know Isocrates, especially, as the first and most influential political journalist of his time. . . . . The old rhetor has indeed passed away, but his deeds have remained. Before the bar of justice, in politics, in church and in school (in the widest sense) there live yet today the

three arts of judicial, deliberative, and æsthetic eloquence. In parliament and convention, in the pulpit and on the lecture platform, the word is everywhere dominant today, and here as in journalism, the indefatigable and skillful use of this great power win the victory over all opponents. If, then, the tried and proved rules of rhetoric of former days, with its finely conceived teaching of style and logic of plausibility, with its practical, tested psychology and spiritual cultivation of the soul, should again become the rule of practise and standard of judgment for the spoken as well as the written word, everywhere,—it would not be to our shame."

". . . . What course of instruction is the right one? Shall the young man from the beginning fill himself only with the concrete needs of the practical life? If so, there will evolve a genus, which may, perhaps, function in the daily life of one's calling, in the commerce and technique of the common place, but which is impoverished and shallow within. To the enemies of the German name, such a turn of affairs may be desirable. But a people which treads with the swine's feet upon its past, which in its delusion, in order to secure the material for a few wretched factories, destroys the bridge which leads over the chaos of these times, such a people will not long exist, and after a great catastrophe, will not be able to renew its life from within its soul.

"The soul is mightier than the sword. The sword has been taken from us; shall we also let them rob us of our own soul? . . . . The education in a world of beauty and idealism of at least part of our youth and certainly the best part is, therefore, indispensable; thereby it may learn how the spiritual culture of the soul of the nation is brought about. . . . .

"It is a thoroughly mistaken conception that humanistic education is out of fashion, or that it labors with antiquated tools. Let us look at Isocrates, the Schoolman of Antiquity, who remains practical and modern even today, who has set up the shining ideal of a cultural training and education in his own time. He can be our ideal today, after more than two thousand years, in numerous phases of our school instruction, in content and method, in the questions of lesson plans and pedagogy, in the beneficent furtherance of the vocational school and the industrial commune. May he above all others be the model in the training in philosophy, in advancing the nobility of the human race; may he be the advisor of the chosen molders of the German people!"

To the student who wishes a scholarly dissertation, drawn almost entirely from original sources, upon the rhetorical principles of "the old man eloquent," this work is a veritable treasure house. To the educationalist who desires additional material in his study either of ancient Greek or modern German educational methods, it is invaluable. To the classicist or humanist it offers an admirable Apologia. But to the teacher of public speaking, the fresh, clear and thorough envisaging of the greatest problem in our field today —the relationship of public speaking to the grand scheme of educa-

tion—should bring an added incentive to aid in the solution of that problem. It is to be hoped that a translation of this newest source-book in rhetorical education will not long be delayed.

RUSSELL H. WAGNER, *Iowa State College.*

Public Speaking for Business Men. By WILLIAM G. HOFFMAN. New York. McGraw-Hill Book Company. 1923.

This book offers a straight-forward and well-proportioned treatment of the subject of public speaking. Its especial adaptation to use by "the man who must talk about clothing, machinery, taxes or sales campaigns" appears in its diction, its choice of illustrative material, and in the "applied" rather than "pure" approach to all problems. However, at times the author reveals that he is addressing students in commercial courses as much as business men; and a classroom and teacher are taken for granted throughout. In his preface Professor Hoffman writes: "The speaker must make his own speeches. Memorizing and rehearsing well-known speeches not only puts off the real business of the student but is frequently harmful. It is exhibitional, instead of practical and communicative. . . . The incidental benefits of declamation—enunciation and pronunciation, voice and vocabulary building—may be more economically and wholesomely gained by earnest, intelligent practice in reading aloud."

The author has varied from the practice of some recent writers in our field by acknowledging, in foot-notes, sources drawn upon for parts of his subject-matter. Obviously it is impossible for anyone to acknowledge all such indebtedness, but Profesor Hoffman makes at least one reference each to modern texts he has utilized, and he is scrupulous enough to acknowledge indebtedness even for borrowed quotations. Perhaps this is the first text-book to draw heavily upon the *Congressional Record* (the extract covers fifteen pages of almost too fine print) for illustration of debating as it sounds outside of school and college.

Some questions that occur to the reviewer are: Is not the author too dogmatic in ruling out memorizing of (one's own) speeches? Is not the suggestion that phrasing is entirely a matter of stopping for breath inaccurate and practically bad? Are these statements true: "If you will think of the short Italian *a* as the regular short *a* with the squeak or the stridency or the nasality re-

moved, you will speak it correctly." . . . "The man from Ohio usually calls his state *Uh-hi-uh.*" . . . ?

HOYT H. HUDSON, *Swarthmore College.*

The Art of Make-Up. By HELENA CHALMERS. D. Appleton and Co. 1925. 160 pages.

Although the price is rather high for a little book of one hundred and sixty pages, this is by far the best book on the subject now on the market. It gives neither pictures nor gossip about actors and actresses behind the scenes. It contains no superior allusions to "green rooms," "tormentors," nor adventures on the road. It is written by an experienced instructor in an orderly fashion, for people that want to learn exactly what to do, and how to do it. The information is more accurate and more complete than in any other manual. There is an occasional careless sentence in which the meaning is not quite clear. This, the author will doubtless correct at the next printing.

The pictures really illustrate the processes described in the text. More of them would be welcome, and a few full page copper plates or photogravures would help greatly to illumine the make-up for old age, and the more difficult and delicate "character" masks.

Its next edition could be much improved for amateurs by the addition also of a good index, and the use of the grease paint nomenclature and numbers that Miner, Stein and others are making the standard for American use.

In the professional theater the New Yorker may ignore the rest of the country and use foreign terms if he prefers them, but any book that is offered to the enormous and increasing army of amateurs might wisely recognize that New York is a very small corner of a very large nation, and that standardization is an American virtue.

Every Little Theater group, every College and High School Dramatic Club should possess a copy of Miss Chalmers' book.

JAMES WATT RAINE, *Berea College.*

IN THE PERIODICALS

ARTICLES REVIEWED

TITCHENER, E. B., and BORING, E. G., *A Model for the Demonstration of Facial Expression.* American Journal of Psychology, October, 1923.

From the psychological laboratory of Cornell University has come a piece of work which will interest teachers of speech who concern themselves with postural and facial expression. Ever since Darwin's *Study of the Emotions in Man and Animals* appeared in print, psychologists, physiologists, and artists have tried to construct charts and drawings to portray mental and emotional attitudes, as shown by changes in facial expression.

Titchener and Boring have worked out a model consisting of a head about eighteen inches high, with various "adjustable" sets of brows, eyes, noses, and mouths, which may be fitted into place after the manner of a picture puzzle. There are some 360 possible combinations, as conflicting emotions may lend a natural expression to many combinations of "contraries." Going back to Darwin's principles of originally serviceable habits and unserviceable habits which have persisted, the list of features also includes many of the suggestions made by Piderit, with some additions by the present authors.

Thus, *M1* represents the normal mouth in passivity, as a point of departure for other expressions. *M2* expresses pleasantness, *M3* bitter mouth or unpleasantness. Other combinations include stubbornness, attention, unpleasant attention, rage, laughter, and sorrow.

In a similar fashion the various expressions of the eye are represented, the normal eye in passivity, the raised eye in exaltation, the wide open eye in attention, the lowered lid for inattention, and the like.

Of the 360 possible combinations, twenty-four are shown in the diagrams which accompany the article. A demonstration of the various types of facial expression should attract teachers of

speech who are interested in the psychological approach to the study of interpretation of human emotions, and might prove serviceable in the class-room and studio.

S. M. S.

MOWRY, SUSAN W., *Dramatization in the Primary Grades.* The Elementary English Review, 2:2, February, 1925.

"Every year, for a number of years, I have read to my third grade pupils Maeterlinck's *The Blue Bird,* in drama form. Aside from leaving out the scene of the "Luxuries" and making a number of changes here and there in the other scenes, I give them the play as Maeterlinck wrote it. I have done this for two reasons—first, because I have discovered that stories in play form, more than in any other, make a strong appeal to children and get them into sympathy with the spirit of the plot and the characters; second, because there has been such a lack of good play material for children to produce that by putting them in touch with a well-known dramatization distinguished for its literary merit, I can get them to use more originality and spontaneity in improvising dramatizations from their stock of stories than I could if they had no worthwhile guide."

Miss Mowry lists a number of stories and collections of stories which she has found most suitable for dramatization in the primary grades. She also lists, with comments, a number of plays suitable for reading lessons or to be read by the teacher.

For those who wish to become acquainted with The Elementary English Review, a comparatively young publication, we add that its office is at 7450 Woodward Ave., Detroit, Michigan, and its editor is Mr. C. C. Certain.

H. H. H.

WEAVER, ANDREW THOMAS, *Experimental Studies in Vocal Expression.* The Journal of Applied Psychology, 8:1 and 2, March and June, 1924.

Professor Weaver has presented reports of some of his experimental work before the National Association and in the QUARTERLY JOURNAL. These articles are more detailed and complete. The chief problems which Professor Weaver has attacked and upon which he here gives his findings are: the control of vocal pitch and

the memory for pitch; inflectional modulation; the prediction of talent for vocal expression in reading; relation of sense of pitch to general intelligence. As one problem for study in the future he suggests the nature of the relation between emotion and vocal expression: "what we need at this point is some more generally accepted definition of emotion and more accurate ways of getting objective measures of emotional states and phenomena, particularly of *emotional sensitivity* and *control*. . . . It would seem more than probable that unless a reader is responsive to emotional values and suggestions, he is bound to be cold and inexpressive vocally. And yet it is quite conceivable that he may be *too* sensitive or at least too uncontrolled in his response." Another problem offered to future investigators is the examination of the neuro-muscular factors controlling the voice.

H. H. H.

MENCKEN, H. L., *The Alchemy of the Platform.* The American Mercury, 5:17, May, 1925.

Mr. Mencken has noticed it, too. He devotes a "Clinical Note" to the subject, as follows:

> All that is necessary to raise a piece of imbecility into what the mob regards as a piece of profundity is to lift it off the floor and put it on a platform. Half the things that are said from the pulpit or rostrum or stage would get their spokesmen the bum's rush if they enunciated them five feet nearer the sea level.

H. H. H.

CHAMBERLAIN, AUSTEN, *How Great Speakers Prepare their Speeches.* Living Age, Vol. 324, No. 4200, January 3, 1925.

The British Foreign Minister, himself a powerful speaker and the son of a very powerful one, begins his article with Chatham, but his remarks on more recent British figures will prove more interesting. Gladstone, who did not write out his speeches, but lay on a sofa and "wombled it in his inside," Disraeli, whose retentive memory led him into occasional plagiarism, Balfour, who made few notes and often discarded them, Bright, who memorized without writing out his speech,—all these and many more are passed in review by one who has had rare opportunity to hear and to know the men whose methods he discusses. Mr. Chamberlain has been at pains to inform himself on his topic, and to reproduce the notes of

some of his subjects. Yet the essay, though full of meat, is pleasantly informal and finds room for more than one interesting anecdote such as that of the quarrel between Browning and Bright, and that of the house-party "when guests wandering about the grounds on Sunday morning reported that they had found the late Lord Percy reciting his Monday's speech in one alley, Lord Hugh Cecil preparing himself in another, and Mr. Churchill practising his peroration in a third." Mr. Chamberlain concludes that "no set rule emerges from the examination. . . . Each speaker has his own method—often more than one. . . . But one conclusion stands out clearly—that those who say to public men, 'Oh! speaking is no trouble to *you*,' have not seen them in the hours of preparation. Their wives and their private secretaries tell a different tale."

H. A. W.

ERSKINE, JOHN, *Do Americans Speak English?* Nation, Vol. 120, No. 3119, April 15, 1925.

The Professor of English at Columbia holds that they do, waving aside the excursions of H. L. Mencken into the American language as a study of the talk of special groups and classes. He thinks that the chief difference between English and Americans in handling the same language is the difference in tune, finds our tune monotonous, and hopes that it will be improved through the national love of the dance and the increased emphasis on rhythm in the lower schools.

H. A. W.

BENEDICT, H. S., *Dead Caesars.* Nation, Vol. 120, No. 3117, April, 1, 1925.

An amusing report of the oratorical habits of Congressmen when they eulogize their dead fellow-members. The writer has carefully culled the rubber-stamps from the *Congressional Record;* some of these are the best-known quotations of the appropriate sort from Shakespeare, Longfellow, Tennyson, Bryant, (cited in order of frequency); others are the ideas or phrases which suggest the Congressman's topics of eulogy.

HANSEN, HARRY, *Some Meditations on the Radio.* Nation, Vol. 120, No. 3116, March 25, 1925.

A popular literary critic who has had broadcasting experience reflects on the state of the public mind.

VILLARD, O. G., *Creating Reputations, Ltd.* American Mercury, Vol. 4, No. 16, April, 1925.

A satire on the propaganda movement for preserving the reputations of Roosevelt, Wilson, Harding.

H. A. W.

GENERAL EDUCATIONAL PUBLICATIONS

(Edited by GILES WILKESON GRAY, University of Iowa)

PINTNER, RUDOLF: *Inner Speech During Silent Reading;* Psychological Review, *20*:129-153. 1913.

WYCZOIKOWSKI, A.: *Theoretical and Experimental Studies in the Mechanism of Speech;* Journal of Experimental Psychology, *1*:365-392. 1916.

CLARK, R. S.: *An Experimental Study of Silent Thinking;* Archives of Psychology, VII; 96. No. 48. 1922.

THORSON, AGNES M.: *The Relation of Tongue Movements to Internal Speech.* Journal of Experimental Psychology, *8*:1-32. February, 1925.

This series of articles, covering a period of some twelve years, presents experimental data regarding the problem of inner speech, which has occupied the attention of psychologists for some time. Pinter came to the conclusion that articulation in reading is unnecessary, and probably interferes with good reading. One will raise the question as to what constitutes "good" reading, and in what way such reading without articulation is improved.

Reed went even further, finding that most people do not use "inner speech" at all in simple processes, and many do not use it at all. He also thought that it was of no use in "comprehension of meaning in reading, in writing, or in the rate of reading and writing."

The latest work, by Miss Thorson, confirms the findings of the other experimenters. She concluded that movement of the tongue are not universal in internal speech or verbal thought. When they

do occur there is little or no relation between them and the movements of the corresponding overt speech.

Here, then, is a fund of experimental data upon which to base some conclusions as to what does not constitute internal speech, or inner speech. The problem is one which is of direct interest to speech teachers and students of the theory of speech. It would seem, from these conclusions, that Watson's viewpoint is not altogether right. At any rate, it is a challenge for the behaviorists and speech theorizers. To combat the evidence brought out in the above mentioned articles, one must question the validity of the conclusions, or show the error of the method and technique. Or are the conclusions to be questioned at all? Are they correct? Just what *is* "internal speech?" What goes on in the process of verbal imagery? What is the nature of the response involved in verbal thought?

These questions, with others that they suggest, have come up in the mind of the writer; we know the theory regarding internal speech. But we should like to have some experimental evidence to support that theory. Why leave it all to the psychologists and the educators, who are interested in "silent reading" to such an extent that the oral mechanism is neglected? Is there not some one in the ranks of the teachers of *speech* who has something to say?

G. W. G.

DEWEY, JOHN: *Knowledge and the Speech Reaction;* Journal of Philosophy, *19*:561-570. 1922.

Speech is not a reaction directly to a thing sensibly present. It need not even be cognitive, as, e.g., interpretation of a drama. Speech continues, develops, directs something defective without it. Without speech the action that causes it is blind trial or error; with it, or through it, the evoking act becomes purposive, continuous, cumulative. It integrates or coördinates behavior tendencies which without it are uncertain and more or less antagonistic. It *does* something to what it calls out, modifies it, redirects it and integrates it. It is not final and isolated, but operates in turn as the condition of a more effective and adequate adjustment. A speech reaction is the "inner-vacation-of-vocal-apparatus-as-stimulus-to-the-responses-of-other-organs-through-the-auditory-apparatus." Failure to note the implication of the auditor and his further behavior in a speech

reaction is chiefly responsible for the belief that there is something arbitrary in identifying speech and thought. With the connection of vocal innervation and responsive adjustment of an audience, we have the conditions for meaning. A speech reaction is then a direction to subsequent behavior. Speech is conversation, involving duality of experiences or views.

OTHER ARTICLES OF INTEREST

GREGORY, JOSHUA C.: *The Relation between the Word and the Unconscious;* British Journal of Psychology, *10*:66-80. November, 1919.

GARDINER, A. H.: *The Definition of the Word and the Sentence;* British Journal of Psychology, *12*:352-361. 1922.

HOLLINGWORTH, H. L.: *Particular Features of Meaning;* Psychological Review, *31*:348-368. September, 1924.

HOLLINGWORTH, H. L.: *Symbolic Relations in Thinking;* Journal of Philosophy, *20*:516-524. September 13, 1923.

HUNTER, WALTER S.: *The Symbolic Process;* Psychological Review, *31*:478-497. November, 1924.

MEAD, GEORGE H.: *A Behavioristic Account of the Significant Symbol;* Journal of Philosophy, *19*:157-163. No. 6. 1922.

MEILLET, A.: *Le charactère concret du mot;* Journal de Psychologie, *20*:246-258. 1922.

MURSELL, J. L.: *Truth as Correspondence—a Re-Definition;* Journal of Philosophy, Vol. 19, No. 7, 1922.

NICE, MARGARET MORSE: *A Child Who Would Not Talk;* Pedagogical Seminary and Journal of Genetic Psychology, *32*:105-142. March, 1925.

PRINCE, MORTON: *Three Fundamental Errors of the Behaviorists, and the Reconciliation of the Purposive and Mechanistic Concepts;* Pedagogical Seminary and Journal of Genetic Psychology, *32*:143-165. March, 1925.

PRINCE, MORTON: *Biological Theory of Consciousness;* Pedagogical Seminary and Journal of Gentic Psychology, *32*:166-188. March, 1925.

PAGET, R. A. S.: *The Nature of Vowel Sounds;* Nature, *109*:341. 1922.

RUMSEY, H. ST. J.: *Stammering; What is it?* Lancet, *202*:960-961. 1922.

SORAPURE, V. E.: *Stammering; What is it?* Lancet, *202*-1278. 1922.

VERRIER, P.: *Le Progres du langage par l'abstraction;* Journal de Psychologie, *20*:451-458. 1923.

WATSON, J. B.: *The Place of Kinesthetic, Visceral and Laryngeal Organization in Thinking.* Psychological Review, *31*:339-347. September, 1924.

WATSON, J. B.: *The Unverbalized in Human Behavior;* Psychological Review, *31*:273-280. July, 1924.

WHEELER, R. H.: *Analyzed and Unanalyzed Experiences;* Psychological Review, *29*:425-446. November, 1922.

WHEELER, R. H.: *The Development of Meaning;* American Journal of Psychology, *33*:223-233. 1922.

NEWS AND NOTES

DEPARTMENTS AND ACTIVITIES

The faculty in dramatic art at the Cornell University summer session will include Hoyt H. Hudson, of Swarthmore College, Lee S. Hultzen, of Washington University, and Mary Eva Duthie, of the department of rural organization of the New York State College of Agriculture. Mr. Hudson will conduct the course in pageantry, and will direct the summer pageant. Miss Duthie will have charge of the practice course in pageantry. Mr. Hultzen will teach Dramatic Production, and offer a special course for leaders in the New York State Country Theatre work. Mr. Drummond will be director of the Summer Theatre. He will also offer for graduates a seminar in the Theory of the Theatre.

Cornell University should be added to the list of those mentioned by President Immel in the April JOURNAL as giving the degree of Ph.D. for work in Speech Education.

The Master's degree in Public Speaking has been approved by the University Senate at the University of Illinois, and will be offered for the first time next year. Particulars can be obtained by addressing C. H. Woolbert, Urbana, Illinois.

The State College of Agriculture of Ithaca, New York, announces a contest for country life plays, with prizes totalling two hundred dollars. Plays may be either long or short. They must be submitted by November first, 1925. A. M. Drummond, of Cornell University, recently Director of the New York State Fair Country Theatre, will be chairman of the committee which will award the prizes. Rules for the contest may be obtained from the New York State College of Agriculture, Department of Rural Social Organization, Ithaca, New York.

Many readers of the QUARTERLY will be interested in the fifteenth annual convention of the Drama League of America, which

is to be held at Cincinnati, May 28, 29 and 30. Among the many speakers scheduled to appear on the programs are Lorado Taft, Montrose J. Moses, Barrett Clark, Theodore Hinckley, Harold Ehrensperger, Thomas Wood Stevens, Stuart Walker, Alexander Dean, Constance D'Arcy Mackaye Holt, E. C. Mabie, Daniel Quirk, Jr., Winthrop Ames, and Otto Kahn. One of the many interesting features of the meeting will be a joint performance of the prize-winning plays of the little theatre contests held in Cincinnati, Pittsburgh and New York.

The fifth season of the Drama League Institute ,which will be held at Evanston, Illinois, from June 22nd to July 11th, will this year be conducted jointly by the Drama League of America and the School of Speech of Northwestern University. In addition to the courses usually offered at the Institute, will be School of Speech courses in Play Directing, Acting, European Stage Devices, Story Telling, Make-Up, and Community and University Theatre Management.

New York University announces the opening of a clinic for the correction of speech defects, to be conducted by Richard C. Borden and Alvin C. Busse of the Department of Public Speaking of the University. This clinic, which was established by the Extra-Mural Division of the University, has the coöperation of the New York University Medical College and Flower Hospital for the treatment of patients who require special medical or surgical attention.

PERSONALS

Miss Lovisa C. Wagoner is now at the University of Wyoming.

Herbert C. Weller has resigned from the University of Arizona, and is studying at the University of Iowa.

Ben Hanley, of the Warren Easton Boys' School, New Orleans, has been added to our list of Assistant Editors.

Ralph Harlan, of Princeton University, will be added to the staff at the University of Michigan at the beginning of the coming year.

A. T. Weaver, of the University of Wisconsin will teach at the University of California this summer.

Miss Gertrude Johnson, of the University of Wisconsin, will teach at the University of Minnesota this summer.

Among the additional instructors at the University of Wisconsin this summer will be Miss Louise Upham, of the Pennsylvania Institute for the Deaf at Mt. Airy, and Mrs. Ottilie Seybolt of Vassar College.

The following lecturers have been added to the staff of the Northwestern School of Speech for the summer session: Lee Emerson Bassett, of Leland Stanford University; C. C. Cunningham, of the State College at Raleigh, North Carolina; E. C. Buehler, of Washburn College, Topeka, Kansas; Mildred Harter, Director of Auditorium Work in the Froebel School, Gary, Indiana; and Harold Ehrensperger, formerly National Executive Secretary of the Drama League of America, who has just returned from a year's study in Europe.

The University of Iowa announces the following additional lecturers for the summer session: Marvin Wallace, of the Carnegie Institute of Technology, and Oliver Larkin, of Smith College, both of whom will teach acting and stage design; Miss Sarah T. Barrows will offer a special course in phonetics designed to meet the needs of teacher of phonetics in the grades.

Four new courses are being offered in the summer Speech schedule at the University of Michigan: The Speaking Voice, Recent American Speeches, The Lecture Recital, and School and Community Dramatics.

In addition to the courses offered in the Department of Public Speaking at Michigan, the Physics Department is offering a course of lectures which should be of interest to teachers of Speech. Dr. Harvey Fletcher of the Bell Research Laboratories, New York, will give four special lectures, two on Voice Mechanism and Speech Production and two on the Ear and Theories of Audition.

R. K. Immel, president of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, has been granted another year's leave of absence from the University of Michigan in order to complete the work of organizing the School of Speech at the University of Southern California. Mr. Immel will return to Ann Arbor for the summer, but will devote his entire time to the completion of his work for his doctorate.